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# The ART NEWS

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NEW YORK, MAY 14, 1927

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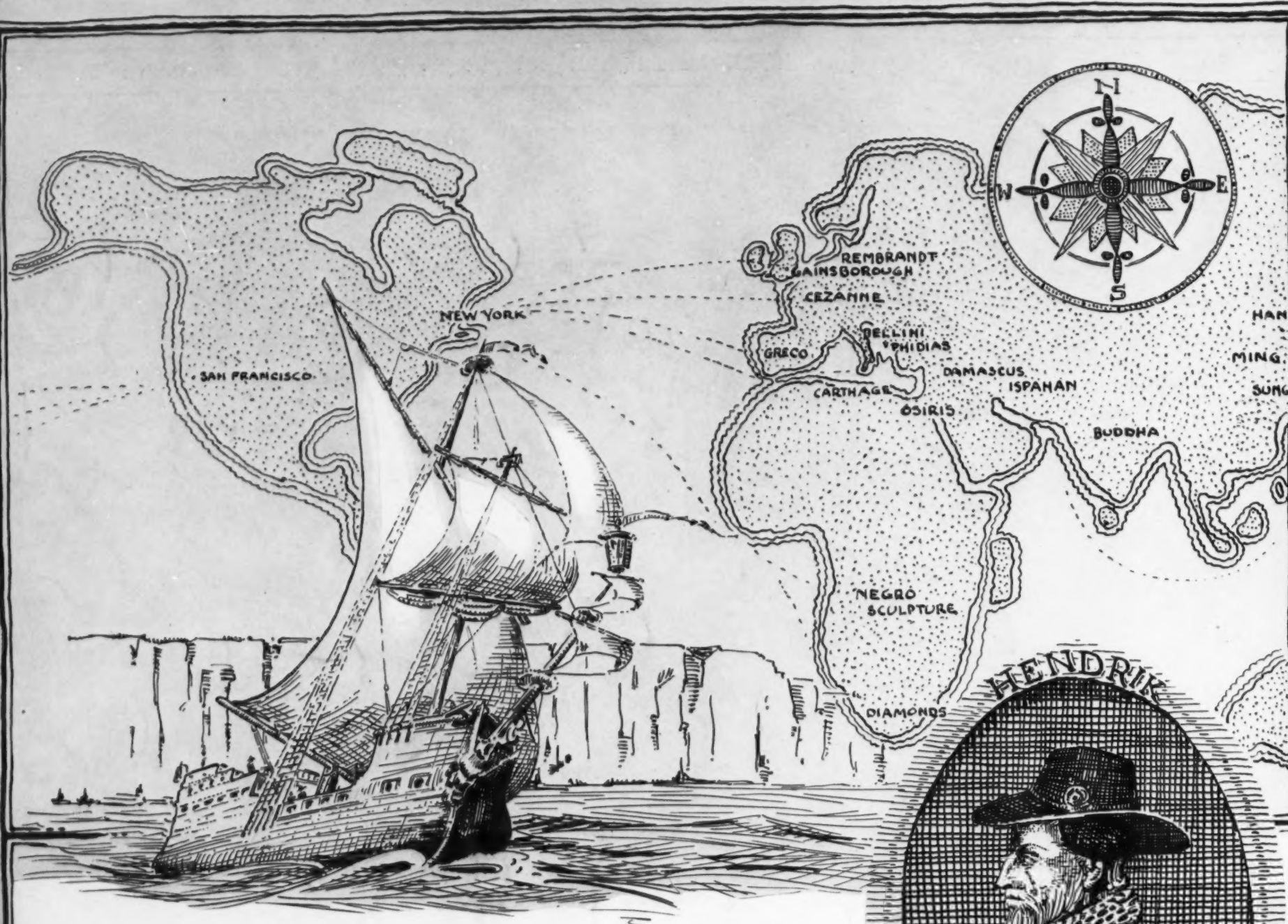


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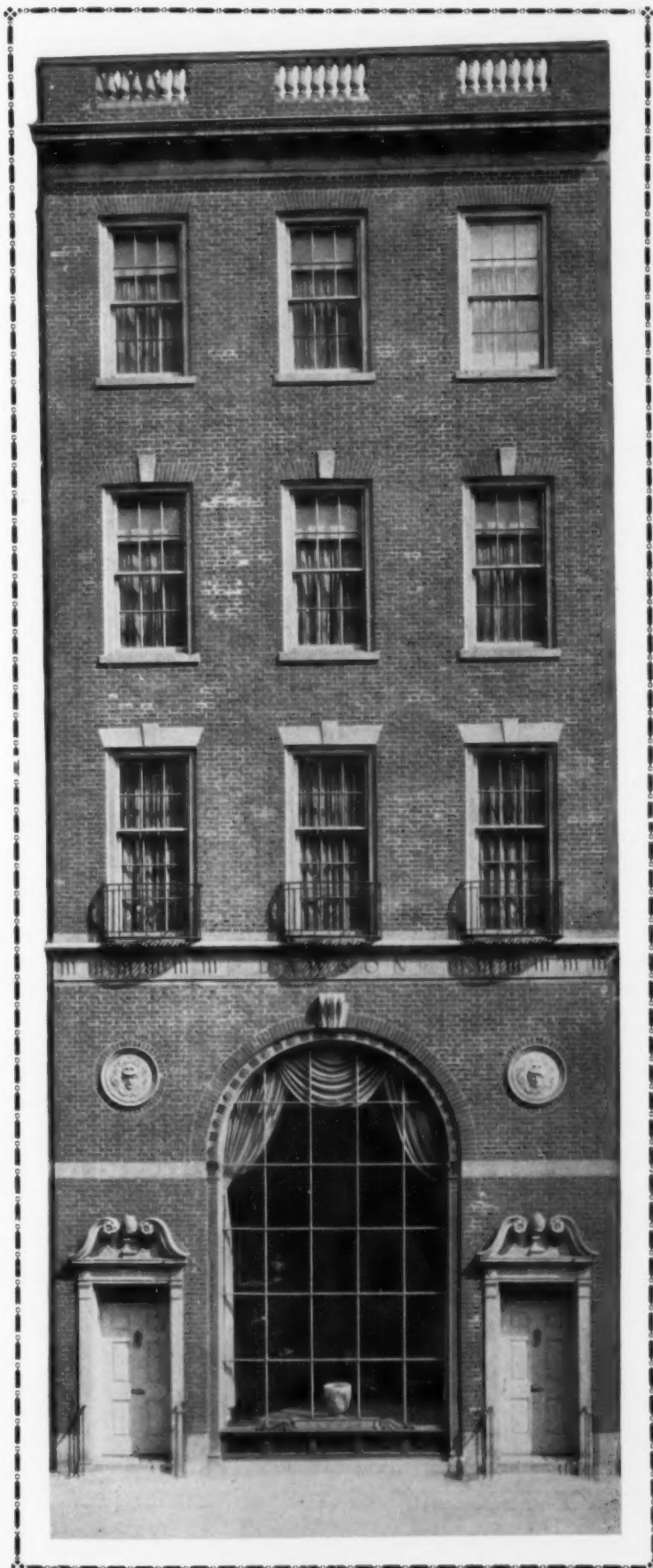
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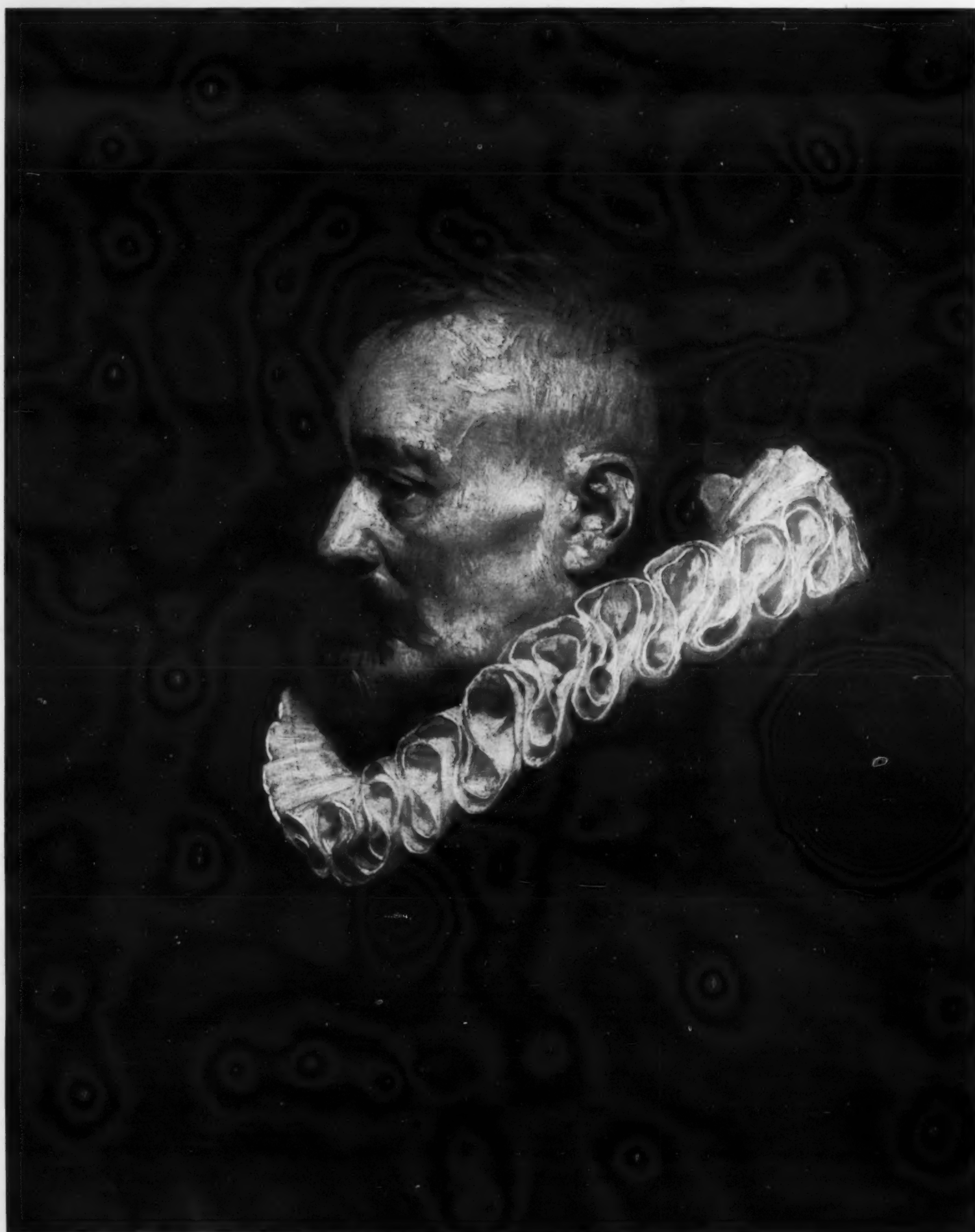
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# A. S. DREY

Old Paintings and Works of Art



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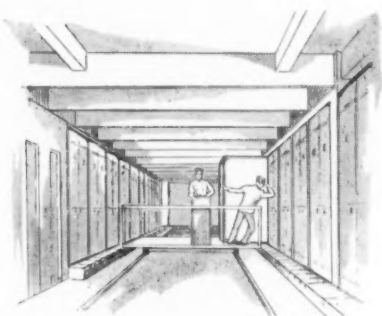
*Our clientele includes many prominent persons and art galleries*



2 You are the last person to see your property. You may lock the door yourself—just as you do your safe deposit vault.



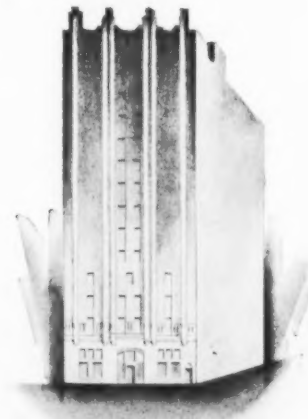
3 At the Warehouse, the Portovault is rolled from the chassis to an elevator.



4 On the designated floor the Portovault is moved on tracks to its own compartment.



5 If access to the property is desired, the Portovault is brought to a comfortable and spacious inspection room.



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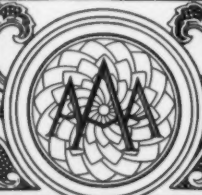
**S**ALES of art & literary property at the American Art Galleries during the past forty years have engaged the attention of the scholar, the collector and the amateur both in America and abroad. A high peak in the career of the Association was reached February 3, 1927, when the Stillman Collection of thirty-seven paintings brought over \$716,000. Rembrandt's famous portrait *Titus in an Armchair* was sold to Sir Joseph Duveen for \$270,000, thereby establishing the record price obtained for a single picture sold at public sale in America. **I**nformation concerning terms and conditions for the management of public sales, and announcement circulars of forthcoming exhibitions and sales, will be mailed free of charge upon request.

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## SIX OLD QUEEN ANNE LACQUER CHAIRS



**D**URING the first quarter of the eighteenth century, while the British East India Company was doing a thriving trade with the Far East, a fashion for Oriental touches in the furniture and decorations of English homes reached its height. In furniture it found vent in lacquer work, and rooms were fitted with pieces embellished with "japanning."

It was during this period that the chairs pictured above were made. They are all in their original condition, the ground work is a lovely old dark green, the embellishments which vary on each chair are in colors.

They are now on exhibition in my galleries where I have several other very fine pieces of old Queen Anne Lacquer.

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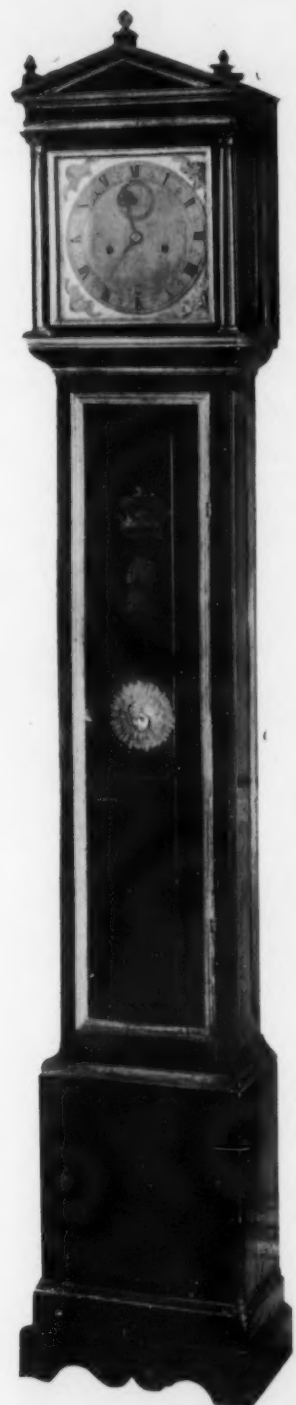
A genuine Queen Anne Mirror, in richly figured walnut of a golden tone, with original glass. Size 3 ft. 8½ in. x 1 ft. 5½ inches.



Set of Two Arms and Six Single Queen Anne Walnut Chairs (Circa 1715) which fetched a record price at the Sale at Winchester on 16th March, 1927. They are of exceptional beauty and in original condition.



A fine early Queen Anne Settee, covered in beautiful old Tapestry. Length 5 ft. 6 in. Height at back 3 ft.



A very rare Grandfather Clock by "Joseph Knibb Oxon." (Circa 1670). The case is in black lacquer with gilt enrichments. Height 6 feet 9 inches

# JOHN LEVY GALLERIES



Venice—"La Piazzetta"

by Canaletto

## PAINTINGS

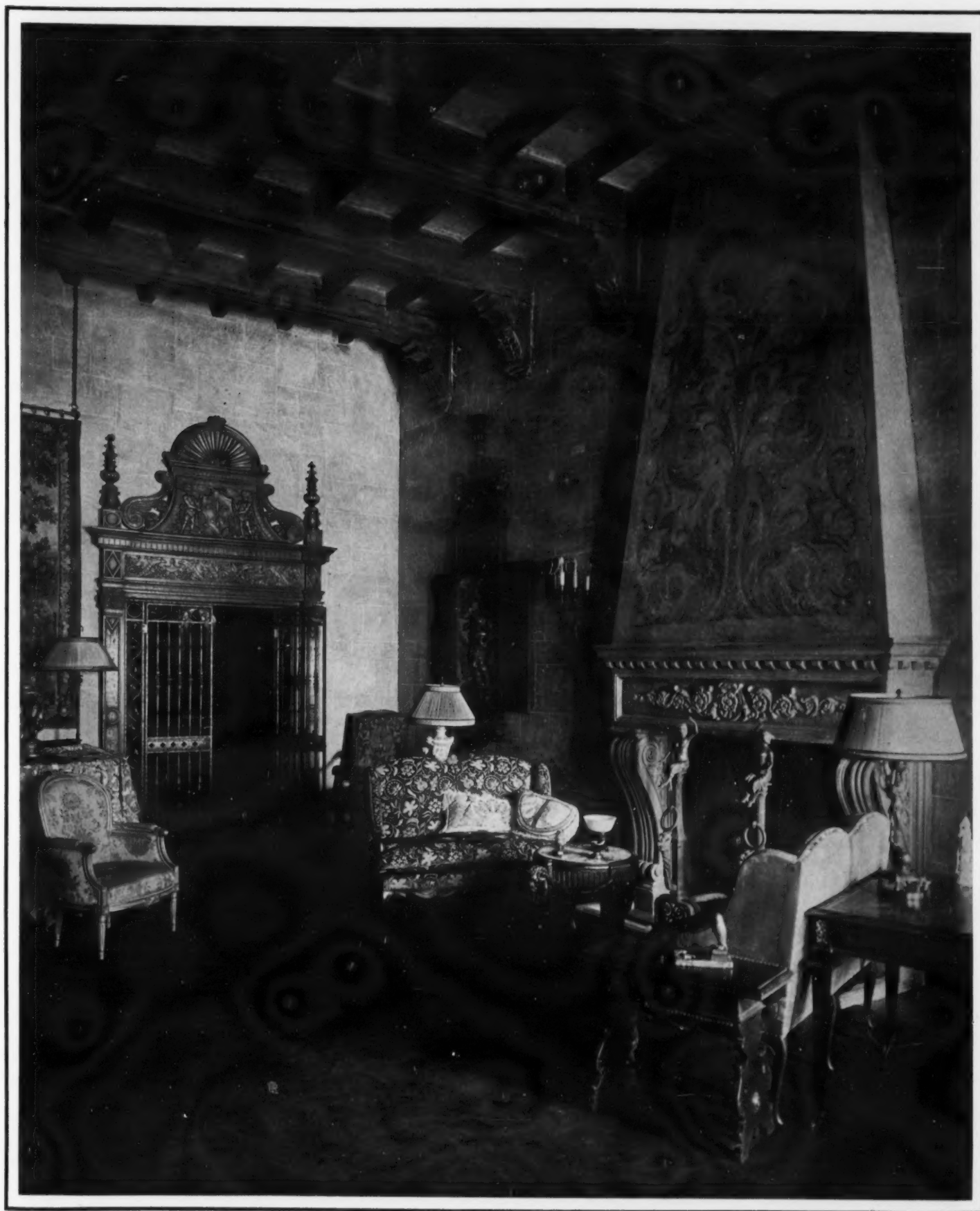
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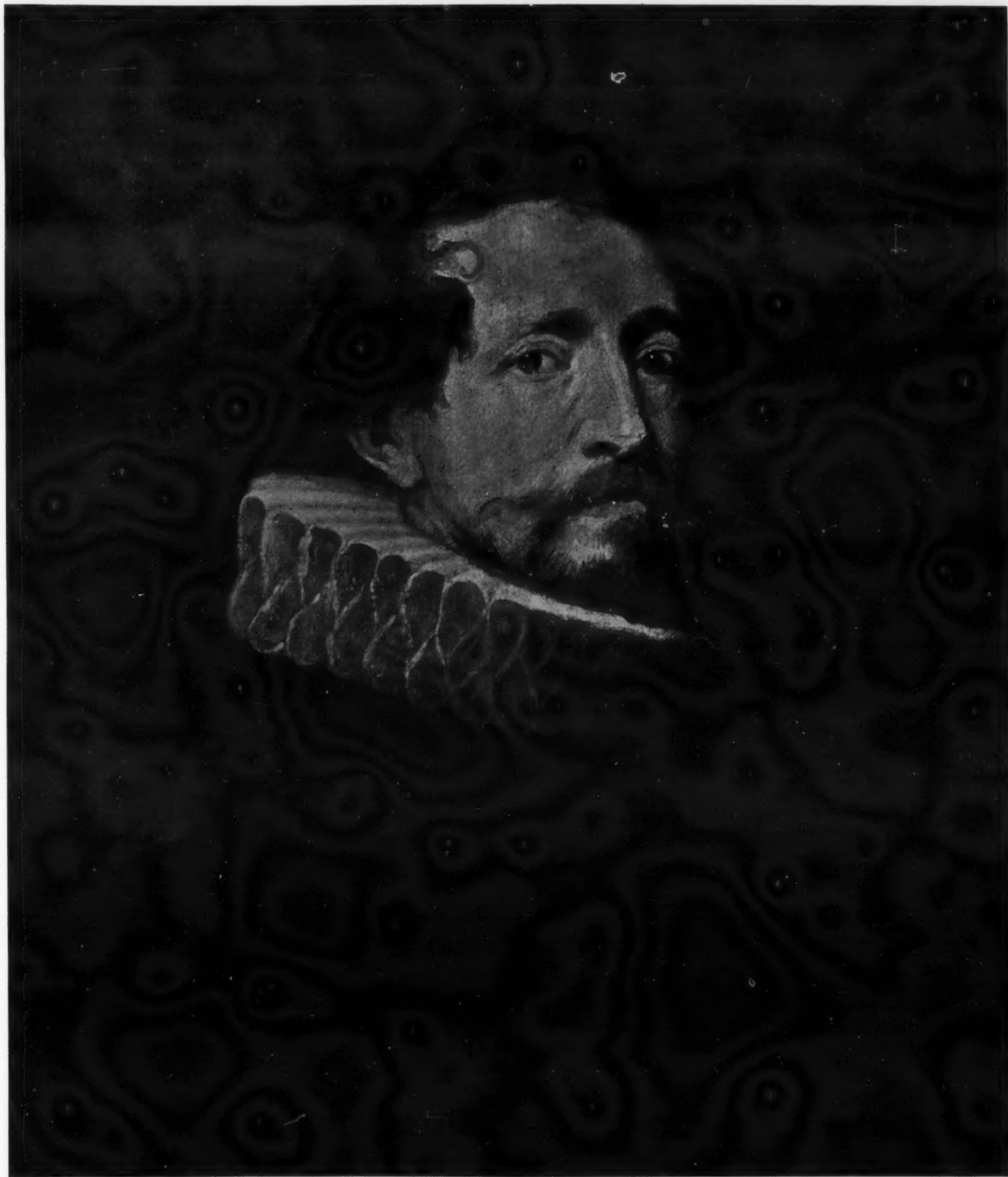
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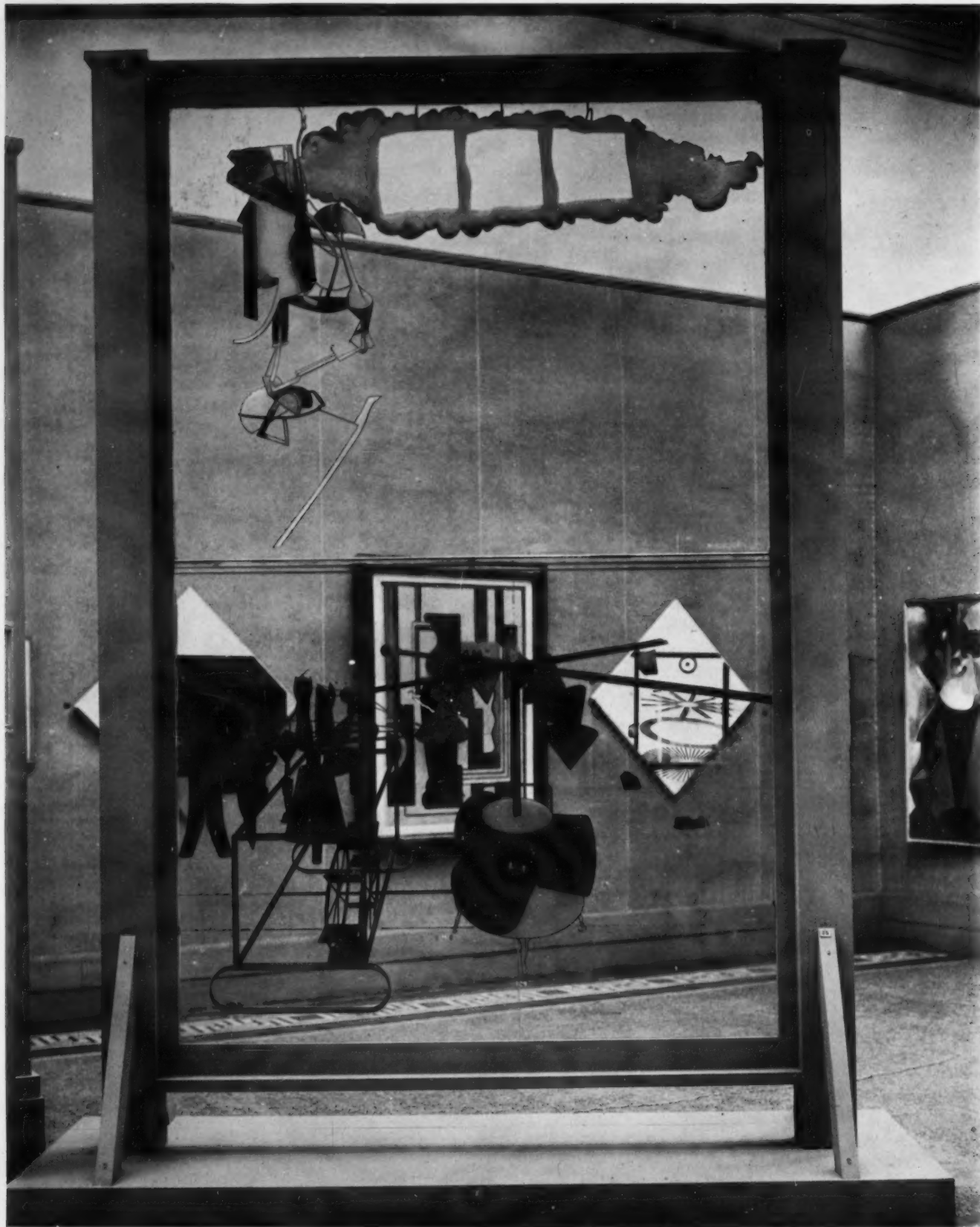
# PICTURES by GREAT MASTERS



SIR ANTHONY VAN DYCK. Canvas 23 x 19 inches

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SOCIÉTÉ ANONYME, INC.  
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The aim of the Société Anonyme is educational. It is an international organization for the promotion of the study of the prophetic in art, based on the fundamental principles for students in America, and renders aid to conserve the vigor and vitality of the new expressions of beauty in the art of today. One of its tenets is that it does not exhibit sketches, but only the complete expression of a thought.

The Société Anonyme works in conjunction with museums, colleges and other art organizations. It arranges for lectures on this subject in English with lantern slides or in connection with its exhibitions.

The above illustration represents a glass partition to separate a passage from a room, designed by Marcel Duchamp, and was temporarily shown at the big International Exhibition of Modern Art at the Brooklyn Museum, November-December, 1926, when over 300 works, representing 23 countries and the modern point of view of the New Primitives which had been assembled by the Société Anonyme were exhibited. Modern Art, or the New Primitives, represents the new vision in art proclaiming the new era.





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# The ART NEWS

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SECTION  
ONE

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## Contributors

\* \* \*

DR. W. R. VALENTINER is the Art Director of the Detroit Institute of Arts and one of the leading art authorities in America. He is the author of numerous books on Dutch and Flemish painting and has cataloged several great private collections. The article which we print here is, in substance, the introduction to his catalog of the Henry Goldman collection.

H. C. MARILLIER is a well-known English art historian and writer. His most recent book, a history of Christie's, has attracted wide attention.

THEODORE BOLTON is an authority on early American painting and was one of the editors of the late Lawrence Park's *Gilbert Stuart*. He has also collaborated with Mr. H. B. Wehle in a history of American miniature painting which is to be published this year.

WALTER PACH is painter, writer and translator. He has been very active in the Independent movement in America and, more than any other critic, is in close touch with the younger painters. He is the translator of Faure's *History of Art* and the author of *Masters of Modern Art*.

NEW YORK, MAY 14, 1927

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## COLOR PLATES

Fourteen Illustrations in full color on Front and Back Covers and pages 2, 19, 29, 40, 41, 51, 53, 55, 57, 59, 61, 63.

## ILLUMINATED MANUSCRIPTS and PAINTINGS by

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VAN DYCK	DROUAIS	GAUGUIN	

## Contributors

\* \* \*

C. M. DE HAUKE has recently come to America. He has been closely identified, as writer, dealer and collector, with the modern movement in painting and decoration in France.

DR. A. L. MAYER is one of the greatest authorities on Spanish Art and the author of many books of first importance, among them a monumental work on El Greco. He is a frequent contributor to the important European art magazines.

ARTHUR UPHAM POPE is well known in Europe and America as an authority on Oriental Art and is a widely recognized expert on rugs and carpets. He is Advisory Curator of Muhammadan Art in the Art Institute of Chicago.

W. ROBERTS is a leading English authority on English art of the XVIIIth century. He is the author of the catalog raisonné of Romney and many other important books and articles.

MATLACK PRICE has been a frequent contributor to architectural and decorative art magazines. He has edited *Good Furniture*, *The Architectural Record* and *Arts and Decoration*.

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S. W. FRANKEL . . . . . President DEOCH FULTON . . . . . Editor



BY APPOINTMENT  
TO H. M. THE QUEEN

## CHINESE WORKS of ART

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AND SINGLE SPECIMENS  
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An old Chinese unglazed biscuit figure of  
SHOU LAO, God of Longevity, with deer.  
Ming period, 1368-1644.

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stock of  
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Several English rooms have been assembled by Mr. Farmer, each containing only the choicest and rarest examples of furniture of Charles II, William and Mary, Queen Anne and the Georgian Periods. These fine rooms are completely furnished to the smallest details, decorated with Chinese art treasures, lamps of antique porcelains and objects of exquisitely carved jades and other semi-precious stones, converted into those delightful utilitarian objects so important to the attainment of artistic luxury and distinction.

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"LUCRETIA"

By

REMBRANDT VAN RIJN

In the collection of Herschel V. Jones

Courtesy of the Reinhardt Galleries



# The ART NEWS

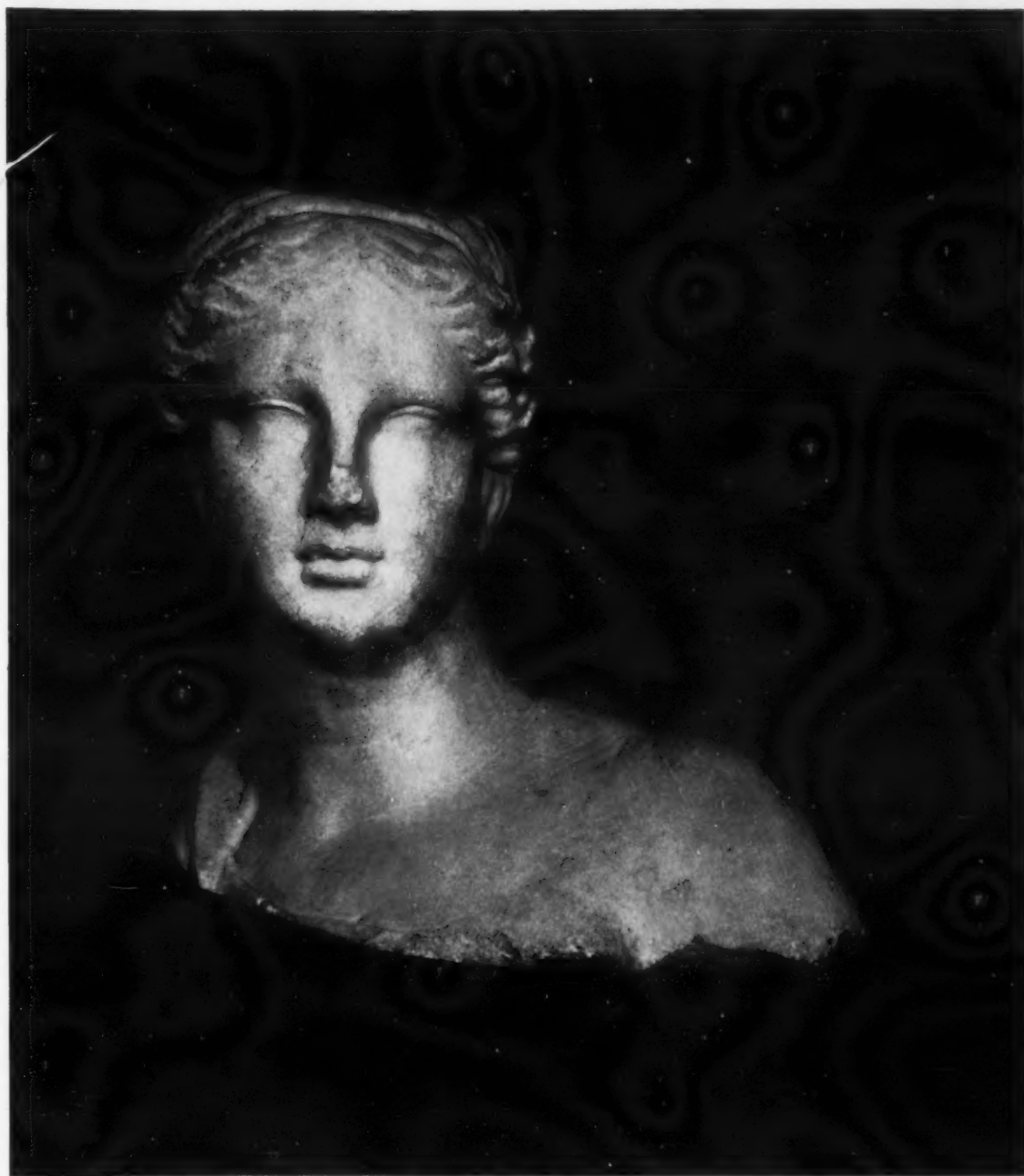
Vol. XXV—No. 32

NEW YORK, MAY 14, 1927

PRICE ONE DOLLAR

## THE HENRY GOLDMAN COLLECTION

By W. R. VALENTINER



"HEAD OF A YOUNG GIRL," STYLE OF PRAXITELES, IVTH CENTURY B. C.

Marble, Height 13 $\frac{1}{8}$  inches

THE HENRY GOLDMAN collection is one of the best American private collections, and, although it is not so very extensive and was originated later than most of the other noted collections, it comprises subjects which differ widely from one another, such as Greek art, Gothic, Italian, Renaissance and Dutch Baroque. Our eyes stray from a statue in the style of Praxiteles to a masterpiece of French art of the Middle Ages; a Holbein hangs besides a Titian; bronze statuettes of Benvenuto Cellini and Giovanni da Bologna harmonize with the paintings of Gentile da Fabriano and Masolino. Such seemingly great extremes as Rembrandt and Donatello, Andrea della Robbia and Van Dyck, Jacopo della Quercia and Rubens meet in this collection, in which the works of various schools and periods have become united in such a splendid whole. All these works belong to the uppermost sphere of art, which soars above all time, and were created in an atmosphere of the same divine spirit.

The origin of this collection shows what can be done in a comparatively short time, if the collector has an understanding for quality and utilizes the best traditions in American collecting. The great collectors of the last generation, such as Morgan, Widener, Frick and Altman, achieved very much in their endeavor to unite masterpieces of all periods and schools, and in the thought that only the

best harmonizes with the best. Mr. Goldman did not pursue the same path that some of these collectors followed before they began to collect on a big scale. He did not begin by buying pictures of the Barbizon school, or the French and English masters of the XVIIIth century, and then attain an understanding of the earlier schools of Renaissance and Gothic, as other collectors have done; indeed, many of the American collectors have not gone any further. It is remarkable that the first picture which Mr. Goldman purchased was a painting by Rembrandt, and not one of the earlier portraits of the thirties with which so many of the American collectors are satisfied; not even one of the middle period, beyond which even H. O. Havemeyer, the earliest great Rembrandt collector in America, would not have thought of going; but a creation of the later great period, in which the great artist disclosed the inmost secrets of his soul. A collector who began with a masterpiece which plays upon the intelligence is not likely to find his way back to the decorative works of the XVIIIth and XIXth centuries. Such a collector will turn rather to the deeper and more serious works of earlier art and their sources. Thus this Rembrandt was followed by other great masterpieces of Dutch and Flemish art, Frans Hals, Rubens and Van Dyck, and then the masters of the Renaissance, north and south of the Alps, with their great predecessors. The fact that Mr. Goldman purchased the





"MADONNA AND CHILD"

By BERNARDO DADDI, c. 1280-1348  
Panel 34 x 25 inches





"MADONNA AND CHILD"

By GENTILE DA FABRIANO, c. 1360-1427  
Panel, 22 $\frac{1}{4}$  x 38 inches.



"THE ENTOMBMENT"

By FRA ANGELICO, 1387-1455

This panel has only recently been added to the Goldman Collection  
It is one of the finest examples of Fra Angelico's painting in America

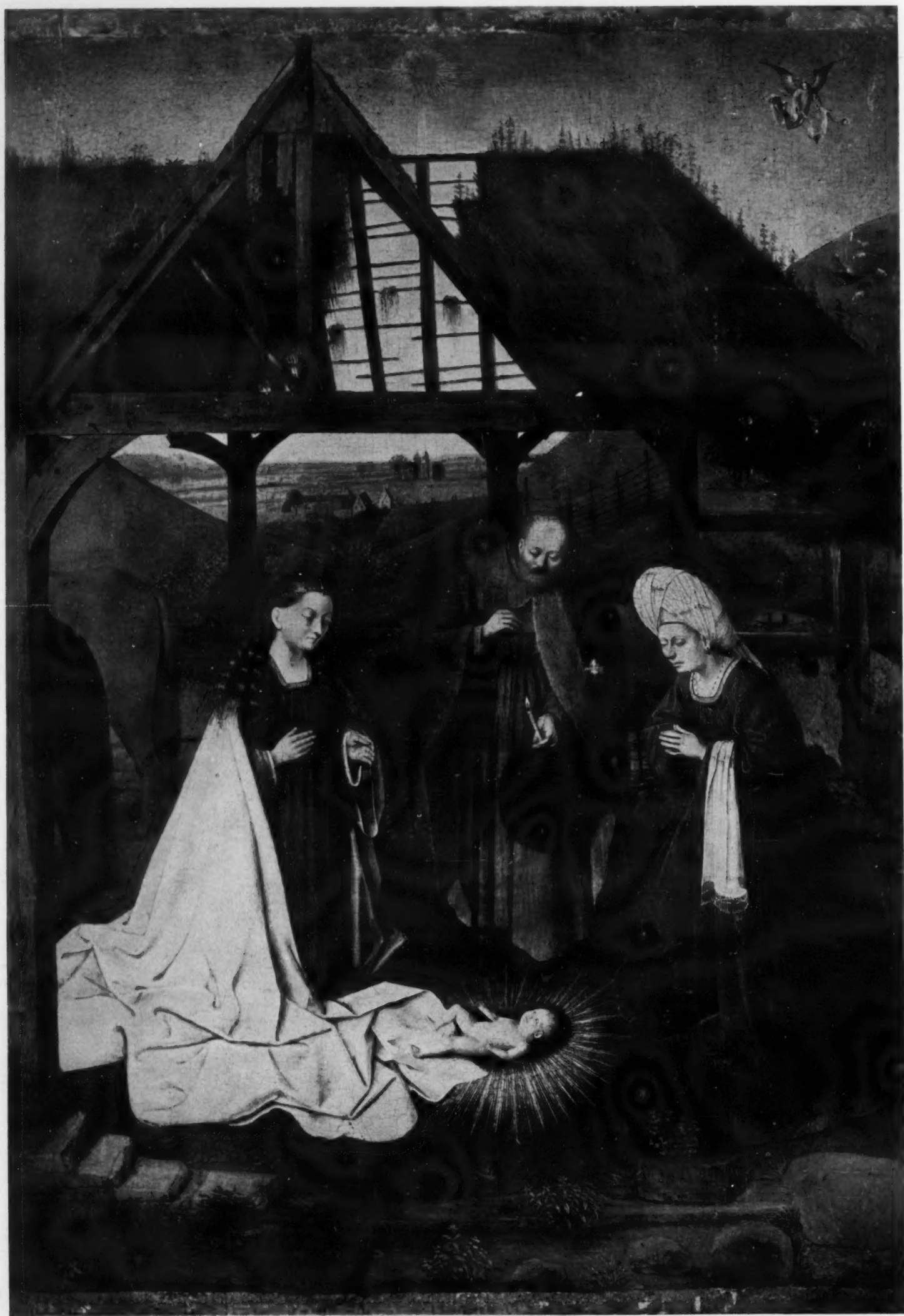




"THE ANNUNCIATION"

By MASOLINO, 1383-c.1447  
Panel, 45 $\frac{1}{4}$  x 58 $\frac{1}{4}$  inches





"THE ADORATION OF THE CHRIST CHILD"

By PETRUS CHRISTUS, Active c. 1446-57  
Panel, 11 $\frac{3}{8}$  x 16 $\frac{1}{4}$  inches

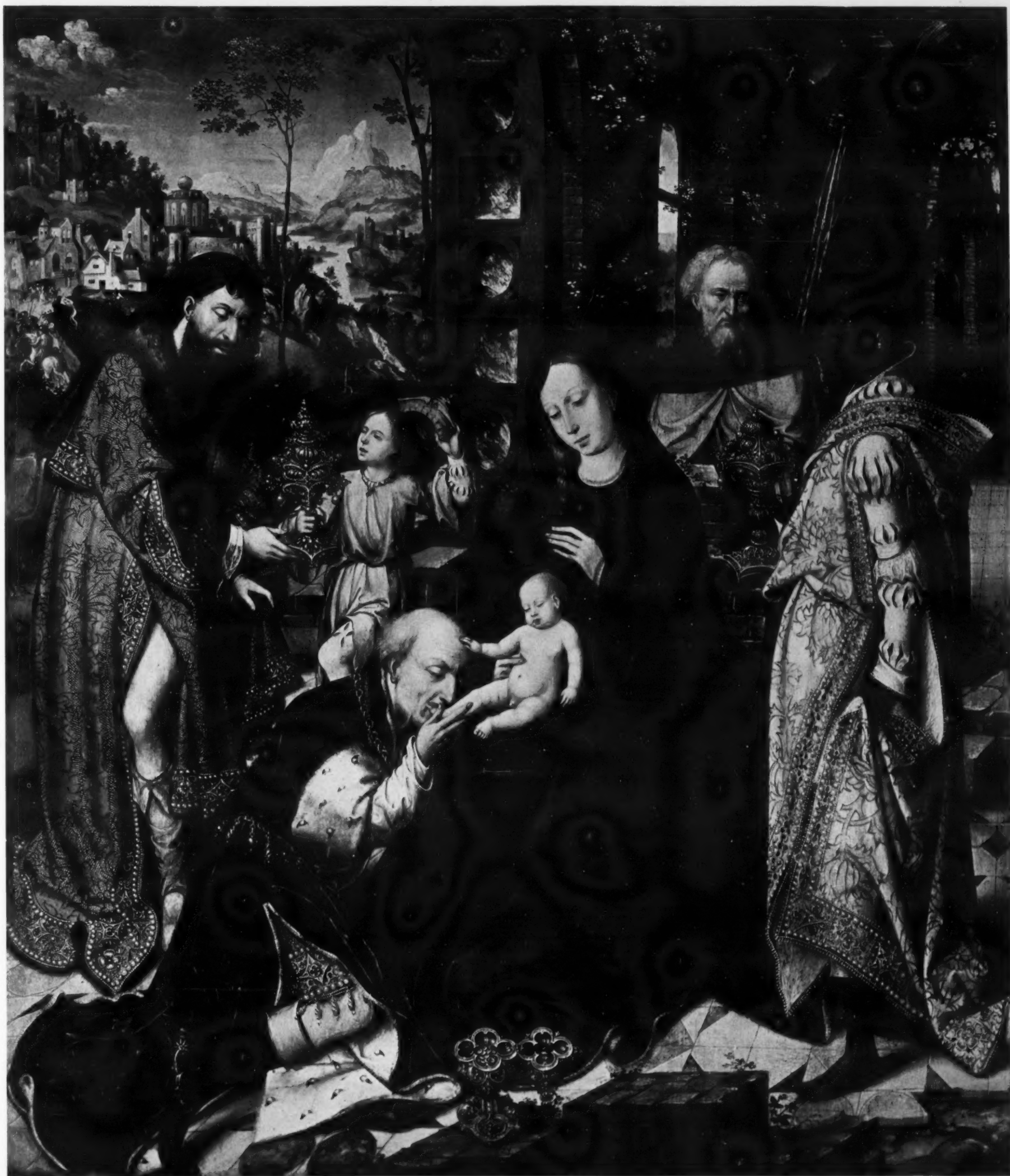
Greek marble head and the Rubens shows that he was not influenced by the dictates of fashion, as are so many of our noted collectors. As yet, Greek art has been introduced into very few great American private collections, and because of certain unjust prejudices the original and powerful art of Rubens has also found closed doors.

In the interests of science and collecting Mr. Goldman is to be thanked for having decided to permit the publication of his art treasures. Art scholars, who are inclined to specialize and thus to overestimate schools, masters, and periods, will have an opportunity of correcting their standards in judging art, as here they will have the great artists for comparison. Collectors will realize that it is only by exercising great self-control, as regards the inclination to busy one's self with unimportant and secondary matters, that true success is attained.

Giotto in the South and Jan van Eyck in the North were the beginners of the more recent manner of painting. As it was Mr. Goldman's endeavor to secure the highest examples of art for his collection, he would wish to have the spirit of these two great masters represented. It is almost impossible to obtain works by these masters themselves. Mr. Goldman, however, came as near to this as possible when he bought the "Madonna" ascribed to Bernardo Daddi, who is close to Giotto in his work, and the "Adoration of the Child," by Petrus Christus, Jan van Eyck's best pupil.

This early "Madonna" is so closely related to the works of Giotto that one who is not a professional would immediately think of the master himself, and even experts are inclined to maintain that the picture is by Giotto. It is here that we breathe the spirit of the great and monumental religious art of Giotto,





"THE ADORATION OF THE MAGI"

By THE ANTWERPIAN MASTER OF 1518  
Panel, 27 $\frac{3}{8}$  x 32 inches

which originated in the revival of religion by Francis of Assisi at the end of the XIIIth century. The heavy massive forms of the Mother and Child are those of the Madonna compositions of Giotto, and represent the new ideal of physical beauty which succeeded the flat Byzantine manner. It is only the almond-shaped eyes and the sweeping gestures of the Child's outstretched hand, as well as the elderly look of the Child, which show the Byzantine influence which Giotto received from Cimabue. In spite of the fact that this art is so corporeal and so heavy, it has not become so realistic that it has lost its religious meaning. It is filled with that sublime transcendental feeling which is so characteristic of medieval art, for Giotto is the intellectual representative of the Middle Ages, although the beginning of the Renaissance can be seen in his strong individualism and his feeling for realism.

We are, however, far from the Renaissance here. This is indicated by the two fine paintings by Gentile da Fabriano and Masolino, both of which show Italian Gothic at its height, and which were created nearly a hundred years later than the one in the style of Giotto. Both the "Madonna" and the "Annunciation" were painted about 1420. Gentile (Michelangelo says this is the proper name for him) is the most important master of the transition period between the Gothic and the Renaissance in Umbria. Not only here but in the whole of central and northern Italy, especially Venice, he had a decided influence on the development of painting. His delicate feeling and his exquisite soft lines and colors, which seem to have transplanted the spirit of French Gothic art to Italy, are best shown in Mr. Goldman's "Madonna." The delicate features of the Madonna and her slender fingers, the active and lithe Child, who is play-





PORTRAIT OF JEAN DE DINTEVILLE

By HANS HOLBEIN, THE YOUNGER, 1497-1543

Panel, 17½ x 17½ inches

ing so naïvely, embody best the spirit of his art, the art which we see at its full development in his splendid "Adoration of the Kings" in the Uffizi. The deep colors are also characteristic of him, the velvety wine-red and dark blue, and the rich golden decorations of the robes, the head wrap of the Madonna, and the background. These place this painting on an equal plane with the most beautiful works of the Sienese artists.

To a certain extent Masolino is related to this artist in his delight in sweeping Gothic lines, decorative splendor, and lyrical feeling. He was the teacher of Masaccio, who has a standing in the transition period in Florence similar to that of Gentile in Umbria. He has, however, gone beyond the secret Gothic mysticism of Gentile, and approaches more the new spirit of the Renaissance. This is evident in the architectural backgrounds and the numerous light colors, which suggest the worldly spirit of the cheerful early Renaissance of Florence. The "Annunciation" is undoubtedly the most beautiful panel picture of this rare master. It is one of the most charming and alluring works of the early Florentine school. It is true it is only the colors of the original which give the correct impression of its beauty. It is difficult to imagine the clear blue of Maria's robe and her straw-colored hair, or the splendor of the angel's gold-brocaded, wine-red garment. It is also difficult to forget the shimmering, bright-colored architectural background with its vermillion red cornices and the sky-blue inlaid casette ceiling, with the colored woods inlaid in the wall and the silver-white cur-

tain in the next room, a setting for the holy figures which heightens and gives the most graceful contrast to their colors.

We will now jump to a period much later, the beginning of the Renaissance at its height, for the sculptures which belong here chronologically, such as Jacopo della Quercia's, Donatello's, and Andrea della Robbia's statues, we will mention later. Three splendid pictures of the Venetian school, which was just then at its height, represent Italian art at its best in the second decade of the XVIth century; these are the "Portrait of a Gentleman" by Bartolomeo Veneto, from the Crespi collection, the "Portrait of a Merchant" and the "Toilet of Venus" by Titian.

Like many painters of portraits, Bartholomeo Veneto was not very resourceful in regard to his compositions; he repeated a well known Madonna composition by Giovanni Bellini with the landscape background changed. This caused art experts to doubt whether certain extraordinary portraits were really by him, but now we know that he painted them. Some were at times even attributed to Holbein, and, like the "Portrait of a Young Girl" in Frankfort, to Dürer. In fact, Bartolomeo's art is related to Dürer's to a certain extent, but probably known to him only through his graphic art. Our picture is evidence of this, for in the background is a well known woodcut by Dürer, "The Knight and the Lansquenet." Even the power of characterization, which Bartolomeo has to a very great degree, has something of Dürer in it, but his means of expression, his





PORTRAIT OF MAXIMILIAN SFORZA, DUKE OF MILAN (?)

By BARTOLOMEO VENETO, 1480-1540  
Panel,  $23\frac{1}{4}$  x  $30\frac{7}{8}$  inches





PORTRAIT OF AN OFFICER

Panel, 25 $\frac{3}{4}$  x 32 $\frac{1}{4}$  inches

By FRANS HALS, 1580-1666

clearness of outline, and the deep coloring point rather toward a trend toward the Milanese school. The most important portraits of this master, such as our picture, the one in the Orsini gallery in Rome, the portrait of Maximilian Sforza belonging to Captain Holford, were painted in Milan, where he seems to have been employed at the court of Sforza. Like this artist's other important pictures, our portrait also is true Renaissance, with its energetic and sympathetic exterior, with the strong chin and the emphasis on the cheekbones, with the dark hair and eyes, the becoming costume, which contrasts so well with the red curtain in the background, the medallions of wrought and enameled gold on the cap, which was then the fashion and made by the best goldsmiths, such as Benvenuto Cellini, who writes of this in his autobiography.

In spite of his name, Bartholomeo Veneto is not a characteristic representative of Venetian painting, with his inclination toward the Lombard and Northern art. If we wish to see a typical portrait of Venetian art in its maturity, with its softness in modeling, its fine treatment of light effect and modulated color atmosphere, then we must turn to the "Portrait of a Merchant," which is sometimes attributed to Giorgione and sometimes to Titian.

It may seem strange that no agreement has been reached as to the artist in such a decidedly original picture. We must, however, remember that the boundary line is very indistinct between the later works of Giorgione, who died young, and Titian, who worked with him and continued his work, adapting himself so well to the style of Giorgione. Even with such masterpieces as the "Schiavona," in the Cook collection, and the so-called "Aristo," of the National Gallery, opinions differed for a long time. The decision is made the more difficult as most of the pictures of both these artists from this period are not in the best condition, and therefore the technique does not furnish a safe criterion. The form of the composition of the Goldman picture points to Giorgione; the bust with the colored background and the view on one side, with a stone wall in the foreground with one hand showing on it, all these particulars are shown in the portrait by Giorgione in the Berlin Gallery and several other pictures attributed to Giorgione. The young Titian uses this sort of composition but differs in his interpretation of the person painted, as he gives his figures passionate energy instead of the dreamy subtilty of Giorgione. We think that the spirit of this picture is more of Titian with its intensive, almost cruel expression of the eyes and chin, which corresponds so well to the hand grasping the purse, for Titian had more understanding of the dangerous impulses in human conduct than the master of Castelfranco who was a stranger to the world. Whoever the painter of the picture may be, he must have had a deep knowledge of human kind, and he understood how to give the subject of the picture a fascinating charm.

We learn only one side of Titian in his male portraits; perhaps more generally known is the other side—his expression of the beautiful woman. Mr. Goldman may consider himself lucky to possess a work which represents this side of the artist and which should be mentioned in the same breath with the works which usually come to mind upon the mention of Titian's name, such as the "Flora," or the "Bella," in the Pitti, or "The Young Woman at Her Toilet," in the Louvre.

This painting, for a long time, was considered to be a portrait of Alfonso d'Este and his beloved, Laura de' Dianti, just as the one in the Louvre, mentioned above, which was painted at the same time as this picture. This period is one of the happiest and richest in immortal works in the life of the artist, and it is just at this time that Titian, in his full power was first recognized by the Italian prince, and received the most important orders from the ruler of Ferrara. It is very probable that our picture was ordered for the court of Alfonso, like the "Tribute Money," in the Dresden Gallery, the "Venus with the Shell," in the Bridgewater House, the "Bacchanal" and the "Feast of Venus" in the Prado, and the "Ariadne and Bacchus," in the National Gallery. It can also be proved that this picture came from Ferrara.

Mr. Goldman's picture was almost unknown to Titian investigators of the XIXth century, as it was hidden in private possession in Italy and France. Just as in the picture at the Louvre, it is doubtful whether the woman in this painting represents Laura de' Dianti, there being little likeness to the portrait of her in the Cook collection. It is more probable that the man, who is apparently identical with the man in the Louvre picture, is meant to be a free painting of Alfonso; especially if we consider that the painting by Titian in the Prado, representing a prince with a dog, is identical with the famous portrait of Alfonso which the duke presented later to Charles V. There is also a likeness between the person in this picture and the cavalier in the Goldman painting.

Probably the composition is not supposed to be a double portrait, but is to represent some mythological scene which expressed the taste of Alfonso. The first thought is the "Toilet of Venus," a theme which the artist used often, and which Rubens painted after him in a similar setting. Later the artist, as in his "Reclining Venuses," often used the person who ordered the picture as the lover. Here it would also seem that Alfonso had been selected as the courtier of beauty, in the rôle of a friend of Venus who holds the goddess's mirror for her at her toilet.

The figure of the woman represents the most complete type of the Venetian feeling for beauty. Much more human and approachable than the severe, subtly reticent types by Giorgione, yet not conscious of her charm like the voluptuous Venuses of the later Titian, this figure is like a blossom which has just been unfolded in the light. She is still lighted with the dawn of a reverent art; she is still shimmering in the dew of youthful purity.

PORTRAIT OF FRANCIS I.

Panel, 5 $\frac{1}{2}$  x 6 $\frac{1}{2}$  inches

By JEAN CLOUET, 1490-1540







PORTRAIT OF A GENTLEMAN

By TITIAN, 1477-1576  
Canvas, 25 x 30 inches

The difference in the development of Italian art and the beginning of the later painting in the North is shown to us in the charming "Adoration of the Child," by Petrus Christus. The art of Giotto's time and also of Masaccio's tends towards breadth and greatness in form, for painting in the South developed from frescoes, but here the charm of composition is to be found in the delicate treatment, in the familiarity and intimacy of the interpretation, with which the figures and even the landscape are expressed. The panel-painting of Van Eyck and of the succeeding styles had scarcely freed themselves from the miniature art of the Middle Ages. The innocence of the nude Child, which is drawn with such realism, and its position on the bare floor, the reverence of the Mother toward the Child, the anxiety of the servant who bends over him, are all details

which are touching and only comprehensible to Northern perception. And with what care the various parts have been painted—the moss and the weeds on the roof, the little house on the distant plain, the herd of sheep on the field! All this has been done with such a nicety of brush that it hardly seems possible. The Southern pictures show cool, clear tones even in interior scenes which give them the appearance of pictures done out of doors—such as the "Annunciation," by Masolino. In this painting, however, there is the comfortable atmosphere of the interior expressed by the deep, dark red and green; even the landscape accords with the general tone of the picture.

The "Adoration of the Kings," by the Antwerp Master of 1518, shows how long the spirit of the Middle Ages persisted in the painting of the North, even





"THE TOILET OF VENUS"

Canvas, 31½ x 35¾ inches

By TITIAN, 1477-1576

when in the South the Renaissance had long reached its height, for this picture was made at the time when Raphael was painting his last works. We feel the spirit of the late Gothic in the sharp-pointed contours of the figures and the costumes, in the slender fingers, feet, and features, in the superfluity of ornamentation and the details of the landscape. The forms characteristic of this period are shown in the designs of the golden vessels of the kings and the decoration of their garments. The Gothic spirit prevails, however, in spite of the Renaissance arch which finishes the vaulted ceiling and contrasts strangely with the Gothic tracery ceiling in the rear. Characteristics of the last glow of the Gothic in the North, before the Renaissance superceded it, is an exaggerated sensitiveness in form, a fine skill in colors and lines, such as is shown in the art of Quentin Massys and the Netherland Mannerists, to which school our artist belongs. The pictures by these mannerists were formerly attributed to Henri Met de Bles, an artist who is known through other certified pictures and who has nothing to do with this group. This was due to the fact that a painting now in the Pinakothek at Munich, which belongs to this group, bore a forged signature of this artist. Some of the masters belonging to this school, most of whom worked in Antwerp, have recently been properly placed even as to name, and others have been classed according to their works. The master of our "Adoration" belongs to this latter group and has been called the Antwerp Master of 1518 by Friedländer, from his principal painting, which is dated and hangs in the Lübeck cathedral. There are now about a dozen known pictures by this artist. The one in the Goldman collection, when compared with those of the other Mannerists, has more depth; there is a tendency toward more inner expression, which is not true of the other artists of this school; there is also a great feeling for color. The color composition is extraordinarily rich in fine shading and detail. The costumes and landscapes have been painted with a care, a virtuosity, which has scarcely been surpassed.

A Holbein was required to bring the Northern painting out of the superfluity of the late Gothic, out of the indulgence in flourishes and details into the clarity of the Renaissance. There is scarcely any other artist north of the Alps who, during the XVIth century, went so far in the simplification of color and form, in the freedom of lines and the accuracy of characteristics. The wonderful portrait by Holbein in the Goldman collection is an eloquent proof of this. It shows all the advantages of his rare gift for drawing, his charming coloring, which gives such a self-evident effect, his delicate, pliant treatment of the surface, and the superior, completely objective character delineation. The treatment of the black costume, the light green curtain, the parchment volumes with the red edges in the foreground all belong to the wonders of painting. Only an art which soared above nationalism could produce a figure which belongs to the general type of worldly individuality. Holbein was especially competent to paint the aristocracy and international diplomats, his interpretation being so cool and aristocratic. Therefore it is not strange to find Jean de Dinteville the model, Jean de Dinteville, the minister of France who was accredited to the English court, the same person who is portrayed in Holbein's picture "The Ambassadors" in the National Gallery. It is strange that it was a German who succeeded in rising above the pronounced Germanism of the art of his country, and thus was able to have a decided

influence on the art of other countries, especially England, which became his second home.

Was Holbein also connected with French art of his time? Did he influence the painting of the best portraitists of the Renaissance, the Clouets? Another important work in the Goldman collection, the portrait of Francis I, which has been attributed for good reasons to Jean Clouet, offers a fine opportunity to study this question. It was Francis I who sent Jean de Dinteville to the English court, who, by the way, was also governor of the King's youngest son. Holbein's and Clouet's pictures were painted at the same time, and we may probably assume that the Basel master who had traveled so much was also acquainted with the French master. Which of the two artists gave the incentive cannot be said, but the technique of both pictures presents a decided relationship. The French master is not as much an artist of the line as Holbein, and shows a smoother treatment of the surface. He tries to give to the colors the gloss of enamel, which reminds one of the fact that the most important branch of applied art at that time in France was enamel painting, while the form of portrait chosen by Clouet, the short bust pictures without hands, was the favorite. The French master is not much inferior to Holbein in the accuracy of his characterization. The great French king, who was also painted by Titian, is a strange mixture of cunning sensuality and will power; this Clouet has comprehended with great precision. The painting also depicts in an excellent manner the courtly splendor which surrounded the king, in the delicate details of the fur, the barret and the jewels. The fine original frame emphasizes this also.

Just as the chief countries of the Renaissance of the XVIth century, Italy, France and Germany, are represented by great masters in the Goldman collection, the most important centers of Baroque painting of the XVIIth century, the northern and southern Netherlands, are exhibited by great artists: Flanders by Rubens and Van Dyck, Holland by Frans Hals and Rembrandt.

Rubens' great fullness of life is disclosed in its whole strength in the portrayal of Meleager and Atalanta. Just this powerful, heroic motive in ancient mythology was especially suited to the nature of the artist, who united such a strangely heathen, violent temperament with devout Catholicism. The sun-bronzed hunter, Meleager, and the royal, voluptuous huntress, Atalanta, seem to us to be primitive beings with unbroken bodily power, still close to nature, Atalanta's illuminated body is set off still more by her rubies and gold. The hunter's forward movement is still evident; they are still surrounded by the bustle of the hunt, but love has already taken hold of them and tamed their wildness. Meleager is holding Atalanta as she turns toward him, half-questioning. The full-bloodedness and the unrestrained power of the youthful artist are shown in the expression and the painting; he has just returned from the South, and wishes to show his home companions his ability.

In contrast with this powerful outburst of healthy nature the "Madonna" by Van Dyck, the great and also overcultured follower of Rubens, seems delicate and fine. It is true even this woman still has the voluptuousness of Rubens, the Child still has the Flemish cheerfulness and mobility, but the heads are smaller

"MELEAGER OFFERING THE HEAD OF THE BOAR OF CALYDON TO ATALANTA"

Panel, 42 x 53 inches

By PETER PAUL RUBENS, 1577-1640







"MADONNA AND CHILD"

By ANTHONY VAN DYCK, 1599-1641  
Panel, 19½ x 25⅜ inches





"MADONNA AND CHILD"

By DONATELLO, 1386-1466

Terracotta, Height 47 inches

and finer, the hands are more slender and nervous. The coloring and technique are also different. The colors, especially the deep cherry red of the Madonna's robe, are warmer, veiled with a brown which shimmers through, and the manner of painting is thin and delicate, so much so that in some places the corrected brush sketch on the canvas can be seen. Such is this "Madonna" by Van Dyck, who seldom limits himself to so simple a composition, and who usually gives his Madonna pictures a religious, often sentimental atmosphere.

One can scarcely think of greater extremes than Van Dyck and Frans Hals, yet it is said that when Van Dyck was on his way to England he visited Hals in Haarlem, and that both artists, in their mutual admiration, painted portraits of each other. Perhaps it was just the difference in their characters which drew them together. When compared with the delicate, nervous, aristocratic character of Van Dyck, Frans Hals seems to be filled with energetic temperament, and appears robust and bourgeois; he sees the world in the cool clear daylight, not in the overheated dusk in which most of the personages of Van Dyck's pictures live. In the "Portrait of a Gentleman," in the Goldman collection, which was painted about the same time as the famous portrait of Willem Heythuysen in the Lichtenstein Gallery and which breathes the same spirit, we see the Haarlem master in his most powerful moments, at the height of his life and success. There is an overwhelming joy which is expressed in the character of the model, a self-assurance and pride in his own ability, as if it were the artistic ability of the artist. At the same time there is something of the spirit of the warlike tendency of the generation which carried on the fight of freedom against the Spanish oppressors. This reminds us of the fact that the most popular works of Frans Hals were painted during the Thirty Years' War. The bravado of the technique with which the picture is painted seems to suit the character of the model, and yet there is a certain restraint in the portraying of details, such as the shading of the fine silver gray tones and the delicate blending of light and dark, which characterizes the great master.

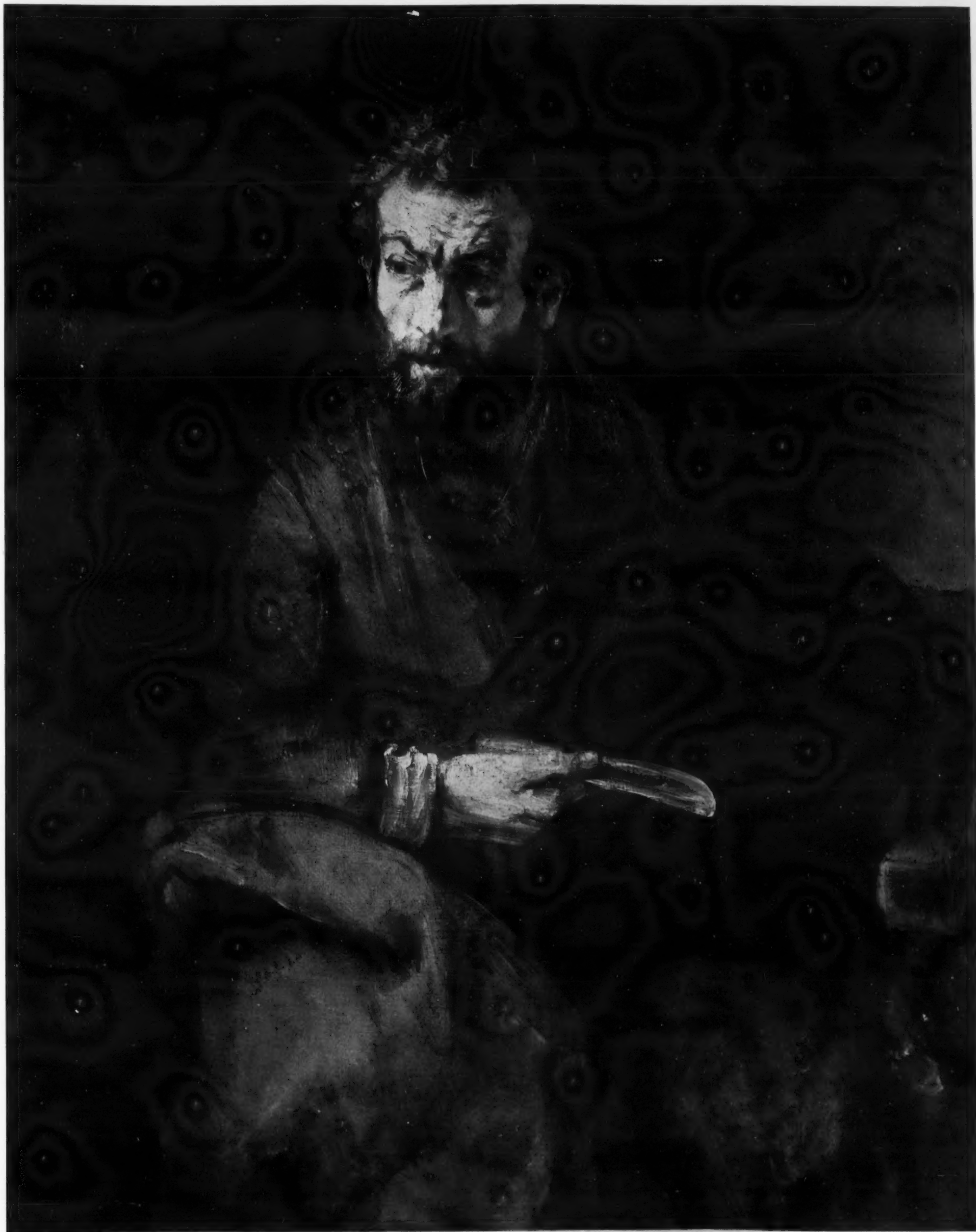
At the time when this picture was painted, about the middle of the thirties, Frans Hals was the most successful, but the "St. Bartolomeus" by Rembrandt was painted when the great artist's reputation in Holland was on the wane, when he had to sell at public auction his house and collections. The mood of the artist, which was filled with seriousness and tragedy, is depicted in his work and gives his art a wonderful spiritual depth. As exemplified here, at this period, Rembrandt frequently chose Jewish types for the expression of his feeling, for he found in their characters the struggle for life most passionately indicated. They seemed to him to embody the Biblical spirit so well that a mere secondary setting was sufficient for him to stamp them as saints. So in this case he puts a knife in the hand of his model and thus characterizes him as St. Bartolomeus. As it is so apparent that he had taken his model from his surroundings and has displayed him with such strength, there has been some doubt as to whether the artist did not simply wish to portray a Jewish butcher or circumciser. But we remember that in his youth Rembrandt painted his father in a similar manner as the "St. Bartolomeus," and that a few years after our picture he depicted a man from the people as St. Bartolomeus with a knife, for a series of pictures of the apostles. It is very probable that this picture in the Goldman collection was also one of a series which was only partly finished. It is certain that the "Apostle Paul," in the Widener collection, belonged to this series. That picture is a splendid companion picture to ours. The composition is similar, and it was painted about the same time; it is also the same size.

Irrespective of the lack of understanding for Greek art in spite of the educative influences of the schools, probably the main reason why ancient sculpture is so seldom found in private collections is that the Greek originals of the best period are very rarely on the market, and it is not easy to distinguish the Roman copies from the originals. Mr. Goldman was very fortunate in securing a piece of sculpture of the IVth century before Christ. The Greek origin of the work can be recognized even by one who is not a professional, for the Parian marble is exceedingly beautiful, and the surface is treated in such a wonderful manner. This work is especially close to the great Attic master of that century, Praxiteles, and has the advantage of treatment which corresponds to the Praxitelean art, the delineation of delicate feminine beauty. The century of Phidias attained perfection in the representation of the male body and gave women figures an austere male appearance; but the charm of the female body began with the time of Praxiteles, and was perhaps never after reproduced so wonderfully. The bust in the Goldman collection is a phenomenon of this art and embodies all that we imagine in regard to Greek beauty; the features which are strong and large in spite of all their softness, the Greek profile with the tearful look of the veiled eyes, the finely curved chin, and the delicately modeled neck, disclose its form only to the touch. In spite of the fact that this work is so near to nature, there has certainly been no portraiture here, for art had not gone so far toward naturalism; but it is a goddess, perhaps Aphrodite, who was especially beloved by the Praxitelean circle.

French Gothic art always combines a fine religious feeling with an aristocratic, almost courtly expression. The Italian Gothic when compared with the French is heavier, more bourgeois, but also more realistic and naïve. The Goldman "Madonna" in the style of Jacopo della Quercia shows this. It is true we must remember that we are now at the end of the Gothic period at the beginning of the XVth century, and that Jacopo della Quercia, the great master of Siena, was the first Italian sculptor with a decided Renaissance feeling beneath the cloak of Gothic form.

The master who helped Renaissance art to gain headway in sculpture was Donatello, who may be called the greatest sculptor and the greatest artist of the early Renaissance period. His work in the Goldman collection shows his art at its height of development. The splendid lines of the robe still have some of the Gothic rhythm, and the sublime religious spirit of the Middle Ages also seems to permeate his work. Besides these, however, there was also the antique classic influence in the form which was no longer known to Gothic Art. The sharp Greek profile of the "Madonna," the tight conventional hair, the border on the sleeves with its acanthus ornaments, the form of the sandals seem to be the artist's reminiscences of classic sculpture. These are characteristic of Donatello during the second decade of the XVth century, when this work was done. However, the thoughts of Gothic and classic art disappear before the expression of the immediate truth of life, which was peculiar to the Renaissance in such a convincing manner, but even here only in its most fortunate moments. There





"THE APOSTLE BARTHOLOMEW"

By REMBRANDT, 1606-1669  
Canvas, 38½ x 48¼ inches

has seldom been a Madonna modeled with such charm and yet such dignity, with so much motherhood and so much natural grace, and seldom has a sculptor represented a Child with so much understanding of its physique, and also with such a comprehension of its psychology. The burden of the child, resting so softly and securely in his Mother's arms and feeling so safe, gives the Madonna

the appearance of leaning forward, her body being balanced by her foot placed before her, making possible an abundance of splendid motives in the robes. An indescribable art is expressed in the modeling of the details, such as the feet and the fingers of the Madonna and the Child, and not least in the painting of the sculpture, which has been wonderfully well preserved.

## FIFTY YEARS OF ART SALES

By H. C. MARILLIER

IN THE HISTORY of a nation fifty years is a short span; but in matters relating to its daily life, such as dress, vehicles, and scientific inventions it may be long enough to witness vast changes. Probably no half century, certainly no century, has ever seen greater changes of this kind than the last, which within the memory of man has produced the telegraph, the telephone, motors, aeroplanes, wireless, evolution, radium, the x-ray and so many other developments that it would be tedious to enumerate them. Even since the war conditions are very different from what they were before it. An entirely new

of art have swollen so vastly at the expense of our own and yet feel some sorrow for the causes which have led to this ever-increasing transference of English treasures to American shores.

The eighteenth century, with all its faults of extravagance, was a wonderful age of taste. Our English nobility and gentry may have dined and drunk too heavily but they knew how to build fine houses and fill them with fine things. Not only did the fashion for the grand tour open their minds and eyes to the beauty of the old masters in painting and sculpture but also they were fortunate in having at



"THE DUCHESS OF DEVONSHIRE"

By THOMAS GAINSBOROUGH

race of women has arisen, to match the new order of things; and in the realms of art and music changes so great have taken place as almost to break all continuity with the past.

With these phenomena before us, it is not strange that during the last fifty years there should have been many changes in the domain of art sales, both as regards the distribution of purchasing power and the fluctuation of tastes. The principal factors, beyond a doubt, have been the rise in value of the English eighteenth-century portraits and the growth of America as the chief centre of wealthy collectors. One may congratulate America on the possession of her Pierpont Morgans, Stotesburys, Wideners, Fricks and Huntingtons, whose collections of works

their disposal the genius of men like Reynolds, Gainsborough, Romney, Lawrence and Hoppner to paint their family portraits at a time when dress was both decorative and resplendent. The Napoleonic wars which devastated Europe enabled their successors further to improve the position. The hoarded treasures of France and Italy were thrown in their way and the taste was still there together with the means for gratifying it. At the same time there began to appear the new class of rich manufacturers, men of the Bicknell and Gillott type, with sufficient cultivation and foresight to spend a large part of their fortunes in the acquisition of works of art. This class has not died out entirely. The late Lord Leverhulme was a recent example of it. But in other respects the conditions of those days have





PORTRAIT OF MRS. DAVENPORT

By

GEORGE ROMNEY

*Courtesy of Sir Joseph Duveen, Bart.*







"MRS. SIDDONS AS 'THE TRAGIC MUSE' "

By THOMAS GAINSBOROUGH

greatly altered. Heavy taxation, death duties, and low land values, combined with a more frivolous outlook on life, have changed the position of our aristocracy and though we still have great families like the Buccleuchs, the Salisburys and the Leconfields, who cling to their possessions and resist the temptation to turn them into cash, one knows how many have succumbed to the necessity of the times. Pride of race has had to give way to shrunken incomes and has found itself unable

to maintain the state which was handed down from a more spacious age. Houses like Stowe have been turned into public schools, or pulled down like Hamilton Palace, and their treasures scattered to the winds; others like Blenheim, Houghton, Althorp, Elvaston and Cobham have parted with much for which they were famous, and the process is likely to increase rather than diminish.

In an ordinary way, the increasing desire to sell produces a corresponding fall





"MRS. ROBERTSON WILLIAMSON"

By SIR HENRY RAE BURN

in values, but to works of art this rule does not always apply. The tendency has been for good pictures, of which the supply is limited, to become more and more precious. Turner's works, which in his own lifetime were the butt of critics to such an extent that he developed into a morbid recluse, had begun to rise even before his death, especially when it became known that he refused to sell them and intended to bequeath his work to the nation. Since then such Turners as were available have advanced to an enormous price, even his watercolors reaching and maintaining a limit that for such works is unprecedented. On a smaller scale the same may be said of other early English masters of the landscape school, such as Constable, Cotman, Gainsborough and David Cox.

But it is round the great portrait painters that sensation mostly centres and it is these in which collectors are chiefly interested. In my history of Christie's, published last year, I have recorded the sale of many of their works as they occurred and have discussed the conditions under which they came into the market. These records speak for themselves to some extent, but they do not by themselves show what is an undoubted fact of general knowledge, that such works have gradually increased and are increasing in value. One reason is that if we except the famous Duchess of Devonshire, which was sold as far back as 1876 in the Wynn Ellis collection for £10,100, no first class full-length Gainsborough or Reynolds has ever been sold at auction within modern times. The Mrs. Robinson in the Wallace Collection was bought for about £1,800 in the 1850's. Such examples as have changed hands since have been sold privately through dealers, and the prices are not generally known, those published being somewhat untrustworthy. But there is no doubt that they were very high and going as a rule into good collections the pictures are unlikely to move again for thirty years or more, so that one cannot make out a continuous history. Gainsborough's "Blue Boy," which was sold from Grosvenor House, was part of a deal in which the "Tragic Muse" also figured, followed later by a fine Gainsborough landscape. The price paid for the two first is believed to have been in the neighborhood of £200,000, of which perhaps three quarters is credited to the "Blue Boy." Five or six great pictures were sold out of Althorp, during recent years, another Gainsborough Duchess of Devonshire, a Reynolds of the Duchess Georgiana, the fine Reynolds group of Lavinia Lady Spencer and child, and a half-length of Lady Camden, the others being a fine Vandyck and a Franz Hals. One might guess the value of the two duchesses and the Vandyck, sold together, as being over £150,000; the Lady Spencer would perhaps figure at about £50,000.

Most of the pictures named went through the house of Duveen into the magnificent collection of Mr. Henry Edwards Huntington of San Marino, which also contains the following gems among others: Reynolds' Diana Lady Crosbie, from

the Tennant gallery, a picture worth certainly £100,000, and the "Young Fortune Teller," originally at Blenheim; the Harrington portraits from Elvaston, Jane Countess of Harrington, and Mrs. Edwin Lascelles, afterwards Lady Harewood, both by Reynolds; Lawrence's Hon. Mrs. Cunliffe Offley from the Houghton collection; Gainsborough's Juliana Lady Petre, from Thorndon Hall, and three fine full-length Gainsboroughs bought from Lady Carnarvon at the time of her sale, the Mrs. Mears, Mrs. Beaufoy and Mrs. Norton, each worth to-day at least £75,000. Of Romneys the collection contains the famous Beckford children from Hamilton Palace, which made a record price at Christie's; the beautiful Penelope Lee Acton, acquired from Lord de Saumarez with another by the same painter, and the group of Lady Caroline and Lady Elizabeth Spencer, one drawing a statuette, the other playing a harp, which was formerly in the possession of Viscount Clifden.

In the Huntington collection, probably the finest in the world of its kind, unless we except Lord Iveagh's, which was formed many years earlier through the agency of Agnew's, one finds many of the most perfect portraits of the English eighteenth-century school, at the zenith of their sale value. But, as I have explained, in the case of Reynolds and Gainsborough the intermediate steps which would show a gradually increasing appreciation are missing, because pictures of that eminence have not come into the auction market. One can only compare them with less fine examples, such as the Reynolds portraits of the Earl and Countess of Ely, bought by Lord Bearstead at Christie's in 1920 for £11,340; his Lady Betty Delmé, during the 'nineties, with one or two other portraits ranging from £7,000 to £8,000; or the Mrs. Mathew, sold first in the Wynn-Ellis collection in 1876 for £945, next in that of the Duchess of Montrose in 1895 for £4,620, in the Goldsmid sale the following year for £4,200, and in the unlucky Robinson sale of 1920 bought in at 8,000 guineas. A poorish full-length Reynolds portrait of the Princess Caroline Matilda, afterwards Queen of Denmark, playing a lute, was offered at the end of January 1927 in Knight, Frank and Rutley's rooms, and 4,000 guineas was bid for it. It had figured in a Christie sale far back in 1837 for the small sum of £6, which brings to mind the fact that although it is impossible to show a continuous record in the case of Sir Joshua Reynolds, there are one or two points about him which are of interest. The last example may serve to illustrate the fact that his portraits started at a great disadvantage shortly after his death in 1792. He painted in the powder age, and powder went out almost immediately, causing his portraits to appear dowdy and old-fashioned to the generation succeeding. A large number of his works was left to his niece Lady Inchiquin, afterwards Lady Thomond, who sold them in 1821, and considering the great name he enjoyed during his lifetime the depreciation was evident. Two fancy portraits of Mrs. Hartley as a Bacchante and Mrs. Stanhope as Contemplation which were in this sale have appeared at Christie's in later days, and have fetched good prices, although they are not to be classed as really great examples of Reynolds' art. On the other hand, even a famous picture like "The Snake in the Grass," now in the National Gallery, only fetched £1,260 in 1828; but perhaps that was not such a bad price for a picture in those days and anyway it helps to show off by comparison the enormous sums which would be paid for such works now.

"LADY LUSHINGTON"

By GEORGE ROMNEY





Fortunately for portraits, for reasons which I have set forth at some length in my book, they seldom appear on the market in less than a century after they were painted, by which time their old-fashionedness has given place to the charm of antiquity. A man will not part with the portraits of his parents or of his grandparents as a rule; but as he could not have known his great-grandparents, he is not so liable to be deterred by sentiment from selling their portraits if they have become valuable. Thus the portraits by Reynolds, Gainsborough and Romney very rarely came up for sale, or were parted with, before the decade 1880 to 1890 during which a craze had set in for old furniture and antiques generally which made their possession all the more desirable. The supply available was not large and as they appeared and were snapped up by collectors a demand was created for the later masters of the same school, Lawrence, Hoppner, Raeburn and Beechey, whose works under the foregoing rule began to make their first appearance twenty years later.

With pictures of landscapes by the same masters the case was different and we find Gainsborough landscapes at auction long before his portraits were in demand. One may say the same to-day of Sargent and of Linnell whose portraits far outnumbered his landscapes but are as yet generally unknown to the auction public. Let us look at the Gainsborough records. In 1828 the "Market Cart," a picture 72 by 60 inches, fetched £1,182 at Christie's, a mere trifle compared with its value to-day but a good price then. "The Morning Walk," in 1859, was sold for £756. It has recently changed hands at a very large figure in America. The "View at Kings Bromley," 46 by 65 inches, realized £787 in 1870. In 1894 it appreciated to £3,780. Gainsboroughs were beginning to rise in value then as his portraits appeared. Now, of course, its price would be higher still. One of the first Gainsborough portraits which found its way into the auction rooms seems to have been that of Vestris, as far back as 1859, when it realized only £101. It made a second appearance in 1905, in a Huth sale, when it went up to £4,777. In 1867, Gainsborough's "Harvest Waggon" fetched £3,147, whilst a Novar portrait, the "Lady in a Pink Dress," went for only £587. It was the landscapes which were still in chief demand. In 1875, the portrait of Abel the Musician fetched £50; by 1892 it was worth £1,470 at auction. It is now considered worthy of a place in the Huntington Collection. In 1876, £10,000 was considered an enormous price for the "Stolen Duchess," which on its recovery twenty years later was sold to Mr. Morgan for about £35,000. About the same date "Lady Clarges Playing a Harp" was bought for £367, and in 1895, on its reappearance, made £2,100. Even in 1892, the portrait of Signor Raphael Franco in a yellow coat fetched only £882, whereas five years later it went up to £6,510. In 1895, a Lady Mulgrave portrait for 10,000 guineas was regarded as a sensation. Finally in 1903 and 1904 the Worthing Gainsborough made £9,400, and a Kitcat-sized Maria Walpole made £12,700, the top prices so far paid at auction for Gainsborough portraits of moderate quality, the only kind, as I have said, which have been publicly sold.

Apart from the fine Huntington examples, and others which have changed hands privately at high prices, a fairly satisfactory case can be made out as regards Romney, whose unequal works make a more or less traceable progression, shown in the following stages taken from Christie's sales:

1882	Miss B. Ramus with a book.....	£1,386
1888	Lady H. Hading .....	£1,312

#### "THE BECKFORD CHILDREN"

By SIR JOHN HOPPNER



"ANNE LADY DE LA POLE"

By GEORGE ROMNEY

1890	"Sensibility" .....	£3,045
1892	Lady Augusta Murray .....	£3,990
1896	Caroline, Viscountess Clifden, and Lady Spencer.....	£11,025
1901	A de Crespigny portrait .....	£5,880
1902	Miss Sarah Rodband .....	£11,025
1912	Anne, Lady de la Pole, a full length, 94 by 58 inches.....	£41,370

And finally, in 1926, the small portrait of Mrs. Davenport, 29 by 24 inches, sold at Christie's, which made the highest price so far paid for Romney at auction of £60,900.

Raeburns may be said to have cut no particular figure before 1900. In 1887 they ranged in value from £50 to £800, and as late as 1897 a Tytler portrait which fetched £1,300 was something of a wonder. It was the first to reach four figures. In 1899 a picture called "Innocence" was bought for £1,995, and a portrait of Lady Raeburn made £9,125 in the Tweedmouth sale. There were had begun to be recognized. In that year Agnews gave £6,825 for the two sons of David Binning. Two thousand to three thousand pounds represented his value for such works as appeared during the next year or two, and then in 1905 a portrait of Mrs. Robertson Reid for £1,386. By 1902, however, Raeburn's value seven Raeburns in that sale, of which several fetched four figures. In 1906 a composite picture, 39 by 46 inches, made £6,090; and in 1907 Mrs. Hart, 94 by 59 inches, made £6,930. In 1908 was the first great advance, when the portrait of Mrs. Robertson Williamson was bought by Duveen's at Christie's for £23,415, and went into the Michelham collection. At the recent sale it fetched about the same, certainly less than the owner had had to pay for it. Other notable Raeburns which have come up are the Lady Janet Traill in 1911, £14,700; Mrs. Hay in 1912, £22,410; the MacNab in 1916, £25,410 (bought by Sir James Dewar). Of nine Raeburns in the Colin Mackenzie sale of 1918, the best was Mrs. Colin Mackenzie seated (£11,600). Since these there has been nothing of much importance to record. In 1920 there were sales at about £5,000, and in 1923 Lady Burdett Coutts's portrait of Sir Walter Scott went to £9,660.

Hoppner's pictures began to go up about the same time as Raeburns', viz., in 1900. In 1896, his portrait of Miss Fielding as the Hurdy Gurdy player, a pretty picture only 30 by 25 inches, was worth no more than £1,550. In 1910, in Sir R. Hudson's collection, its value rose to £7,927. Lawrence was if anything a little later. In 1888 his Countess of Dysart, the portrait of a lady with a peacock sitting on a wall, was bought at Christie's for £577.10.0. It has changed hands privately within recent years for a very large sum. In 1886 the Calmady children fetched only £1,800, and some time before that Mrs. Baring and chil-





"PINKIE" (MARY MOULTON BARRETT)

By SIR THOMAS LAWRENCE





"THE BLUE BOY"

By THOMAS GAINSBOROUGH



"DIANA LADY CROSBIE"

By SIR JOSHUA REYNOLDS

dren, an important work, fetched only £1,400. Even in the nineties, Lawrence's pretty portrait of Miss Croker, Wellington's little friend, went for about £2,000, the sitter being still alive. To-day £10,000 would be a small price for it. One does not know what Mr. Huntington paid for Mrs. Cunliffe Offley, but apart from that Lawrence for the present has reached his apogee with the enormous price of 74,000 guineas paid for "Pinkie" in the Michelham sale. The picture passed from the Moulton Barrett family into Duveen's hands via Agnew, in 1910, and discretion forbids me to quote the rumored price which the family received for it. Anyway they must be rather sorry that they did not wait longer before selling it. Several reasons are given to account for Lawrence reaching such a high figure at auction. One is that the subject was unique as a specimen of his work; another that the purchaser was rumored to be willing to go even higher. It is a psychological fact that some men value an acquisition more the more they

have had to give for it, and are pleasantly affected by the sensation accompanying the sale. Whether this be so or not, there is no doubt that there are plenty of men willing at the present day to pay fabulous prices for pictures of first-class merit, and no one can say that the limit has been reached yet. The test will come when their famous collections are dispersed for the benefit of another generation.

NOTE:—All of the portraits illustrated in this article are now in famous American collections. They are reproduced here by courtesy of the owners or their representatives. "The Duchess of Devonshire," by Gainsborough, is in the J. P. Morgan collection; "Mrs. Robertson Williamson," by Raeburn, is reproduced by courtesy of M. Knoedler & Co.; "Lady Lushington," by Romney, is in the collection of Mr. and Mrs. Alfred G. Willson and was purchased from Howard Young; "Anne, Lady de la Pole," by Romney, is in the collection of Governor Fuller of Massachusetts and was purchased from Thomas Agnew & Sons; "Mrs. Siddons" and "The Blue Boy," by Gainsborough; "The Beckford Children," by Hoppner; "Pinkie," by Lawrence, and "Diana, Lady Crosbie," by Reynolds, are in the Huntington Collection and were purchased from Sir Joseph Duveen, Bart.



## EARLY AMERICAN PAINTING

By THEODORE BOLTON

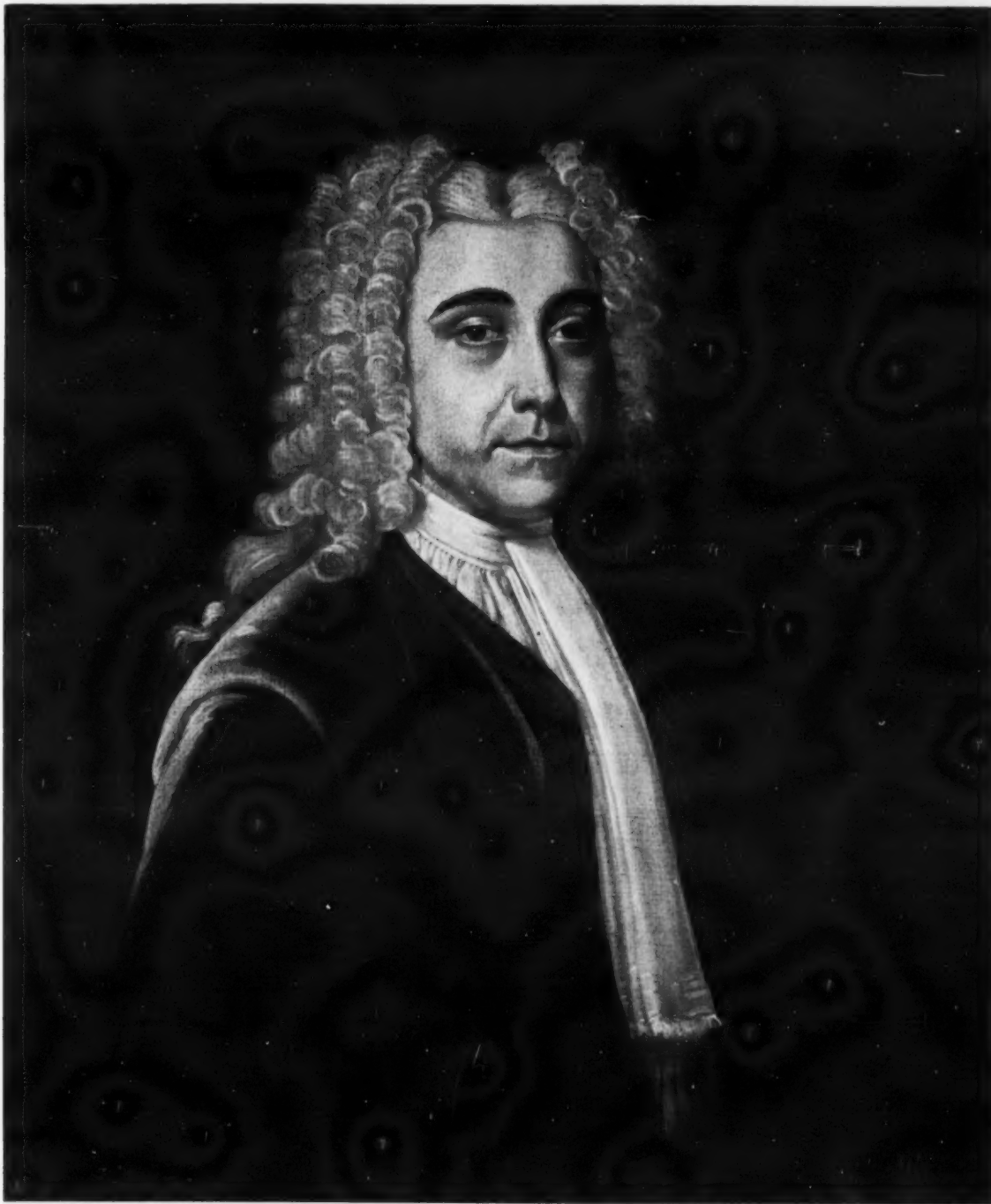
**N**O GROWTH is spontaneous, least of all an artistic growth, and the development of the art of painting in English Colonial and Georgian America was simply a continuation of the tradition of the "limners," as painters were once called, who came from Europe. This "limner's" work has only a documentary value in that it records the features of the early settlers of the nation, but it formed a beginning for the painters who later attained artistic excellence.

In New England the records, though meagre, are more numerous than in other sections of the country. The first recorded artist, William Read, was an Englishman settling in Massachusetts in 1635. Cotton Mather noted in 1667 that Reverend John Wilson declined to sit for his portrait even after the "lim-

ner's" time of its painting. He alone of all colonial American artists has claim to high artistic distinction.

In New York City there lived the Duyckinck family of artists and Henri Couturier. The other Middle Atlantic States produced James Claypoole, Matthew Pratt, C. W. Peale, Henry Benbridge and Benjamin West. Foreign artists active there were John Wollaston and Gustavus Hesselius. The son of the latter, John Hesselius, who was born in America, was likewise a portrait painter.

In the Southern States the earliest artist whose name has been recorded is Henrietta Johnson of Charleston who painted in pastel exclusively as far as is known. B. Roberts is remembered only as a name in 1735. Alexander Gordon, a Scotchman and the original of Sir Walter Scott's "Sandy Gordon," was an



PORTRAIT OF JAMES CRAWFORD

By JOHN SMIBERT, 1684-1751

*In the possession of the Buffalo Fine Arts Academy  
Photograph by courtesy of R. C. Vose*

ner," whose name has not been recorded, was brought before him. John Foster was an engraver and portrait painter in Boston during 1670 to 1681. Tom Child was a "limner" who flourished during 1692 to 1706. Major Thomas Smith copied a portrait of Dr. Ames for Harvard College in 1680. Joseph Allen painted portraits in Boston from 1684 to 1728. In August 1701 the selectmen allowed Lawrence Brown to become an inhabitant of the city of Boston and he is termed a "limner."

John Smibert, the Scotchman, who came to the colonies with Bishop Berkeley, was the first important artist in the country.

To continue the list of New England painters: Emmons flourished from 1740 to 1750; Peter Pelham from 1717 to 1751; Robert Feke from 1740 to 1750; Joseph Badger from 1725 to 1765; John Greenwood from 1747 to 1792; an English artist, Joseph Blackburn, from 1754 to 1763; and Cosmo Alexander, a Scotch artist, came to Newport in 1770 and gave slight assistance to Gilbert Stuart whose active work did not begin until after the Revolution. Feke ranks highly in comparison with his contemporaries.

All the colonial artists were completely overshadowed by John Singleton Copley of Boston, who will be given consideration separately. His American work falls entirely within the Georgian period, for he left the country shortly before the coming Revolution, and is nothing short of phenomenal considering

amateur artist in Charleston. Jeremiah Theus, a Swiss colonist, was the most important artist who settled in Charleston. He came there in 1739 and died in Charleston in 1774. Thomas Coram, an Englishman, settled in Charleston in 1769 and painted on into the XIXth century. Henry Benbridge of Philadelphia visited Charleston in 1770 and Norfolk in 1780. John Wollaston painted in Charleston in 1767. Durant and Bridges were painters in Virginia.

The foregoing is merely a roll-call of some of the early American artists. It is interesting now to take up more fully the lives of a few of the more meritorious ones, for it throws light upon a little known aspect of early American life and also shows that more artists were working during that early period than is generally known.

JOHN SMIBERT, circa 1684-1751

The exact birth date of Smibert has not yet been discovered. He was born about 1684 at Edinburgh, Scotland. According to Horace Walpole, Smibert started as a house and coach painter. He is next heard of in London, first working for coach painters and later, after copying paintings for dealers, studying at Sir James Thornhill's Academy. Then he went to Italy, where he studied three years, copying Raphael and other "old masters." He returned to London and met Bishop Berkeley who appointed him Professor of Fine Arts for a college





PORTRAIT OF GAWEN BROWN By JOHN SINGLETON COPLEY, 1737-1815  
Courtesy of Thomas B. Clarke

he hoped to found in Bermuda. Although this fantastic dream was never realized, the bishop did sail with Smibert to America. They landed at Newport in January, 1729, and went later to Boston. A. T. Perkins wrote a paper about Smibert for the Massachusetts Historical Society Proceedings, volumes 16 and 17. Several portraits listed there have now been attributed to either Robert Feke or Joseph Badger. John Smibert died in 1751 at Boston.

Perhaps the most important picture that Smibert left is the large group picture entitled "Bishop Berkeley and his Family," signed and dated 1729, which belongs to Yale University. Other portraits that he painted are those of Peter Harrison, Peter Faneuil, Stephen DeLancey, Sir William Pepperell, Governor William Shirley, Sir Peter Warren and Judge Joseph Sewall.

John Smibert had a son named Nathaniel Smibert, who was born 1734 and died in 1756. Only two portraits by him have been handed down to posterity. He worked mostly in Providence, R. I., and, after 1748, in Boston.

#### ROBERT FEKE, circa 1705-1750

The thoroughgoing researches of W. C. Poland, published in the Rhode Island Historical Society Collections for 1915, are the basis of all writing about Robert Feke, although a little more information has come to light about the artist.

The name, spelled variously Feak, Feake, Feeks, and Feke, is of English origin, and the first ancestor of the family came to America with Governor Winthrop in 1630. The father of the artist was a Baptist minister at Oyster Bay, where Robert Feke was born about 1705. His mother's maiden name was Clemence Ludlum.

Robert Feke probably lived in Newport before 1729, when we hear of him in New York, where he gave two pounds sterling toward rebuilding the Baptist Church. In 1742 he married Eleanor Cozzens at Newport. What manner of man Feke was we learn in a diary entry for July 16, 1744, by Dr. Alexander Hamilton in *Hamilton's Itinerarium*, 1744, finally published in 1907. He notes: "In the afternoon Dr. Moffatt, an old acquaintance and school fellow of mine, led me a course through the town. He carried me to one Feke. . . . This man has exactly the phiz of a painter, having a long pale face, sharp nose, large eyes, —with which he looked upon you steadfastly,—long white hands, and long fingers."

In 1746 he painted portraits in Philadelphia and John Smith in his journal for 1750 notes a visit to him in that city. Feke had five children and the marriage records of his two daughters, who were married at the same time, state that Feke was a mariner. Tradition says that he made many voyages and once was captured and imprisoned in Spain, where he occupied himself with painting. His last voyage is said to have been to Bermuda or the Barbadoes.

Among his portraits are those of James Bowdoin, William Bowdoin, Reverend John Callender, Governor Joseph Wanton, Lady Wanton, and Charles Apthorp. His own portrait, as well as a portrait of his wife, are owned by descendants.

#### JOSEPH BADGER, 1708-1765

The late Lawrence Park in the *Massachusetts Historical Society Proceedings*, volume 51, published *An Account of Joseph Badger and a Descriptive List of His Work*, and more than seventy-five portraits are listed there, many of them



PORTRAIT OF LEWIS MORRIS By JOHN WOLLASTON, Active 1751-1767  
Courtesy of Thomas B. Clarke

of prominent New England families. His work formerly was frequently confused with no less an artist than John Singleton Copley. John Adams, Jeremiah Belknap, James Bowdoin, Thomas Cushing, Captain Isaac Foster, Reverend Joseph Jackson, John Larrabee, and Captain Thomas Shippard are the names of some of the sitters to his brush. Park suggested Badger as the possible instructor of Copley.

Badger was born March, 1708, at Charleston, Massachusetts, and died at Boston in 1765. He was the son of Stephen and Mercy Kettell Badger. He married at Cambridge in 1731 and in 1733 moved to Boston. He began as a house painter and glazier, and was never free to devote his entire time to portrait painting. Park gives the year 1740 as the earliest probable date of any of his work.

#### JOHN WOLLASTON, Active 1751-1767

Little has been added by the modern historian to the little that was already known about the artist John Wollaston. But that total has rarely been assembled and it is interesting to collect it here. He was probably the son of John "Woolaston," an English painter mentioned by Walpole in his *Anecdotes of Painting in England*. At all events, he was in New York at least as early as 1751, for an inscription upon the back of one of his paintings in New York gives that date as the time of its painting. In 1753 he is mentioned in the minutes of Trinity Church as being employed to make a copy of a portrait.

Charles Willson Peale in a letter to his son, Rembrandt Peale, which is printed in John Sartin's *Reminiscences*, states that Wollaston was in Annapolis in 1755, "soon after took passage to New York," and then visited the principal cities as far south as Charleston, South Carolina. A letter in Mrs. Ravel's *Eliza Pinckney* shows that Wollaston painted Eliza Pinckney's portrait in January, 1767, at Charleston.

From Charleston, according to Peale, Wollaston set sail for London. Peale also states that when he was in London, Wollaston had just returned from the East Indies, where two of his daughters married rich, and that Wollaston went shortly after to Bath, where he died.

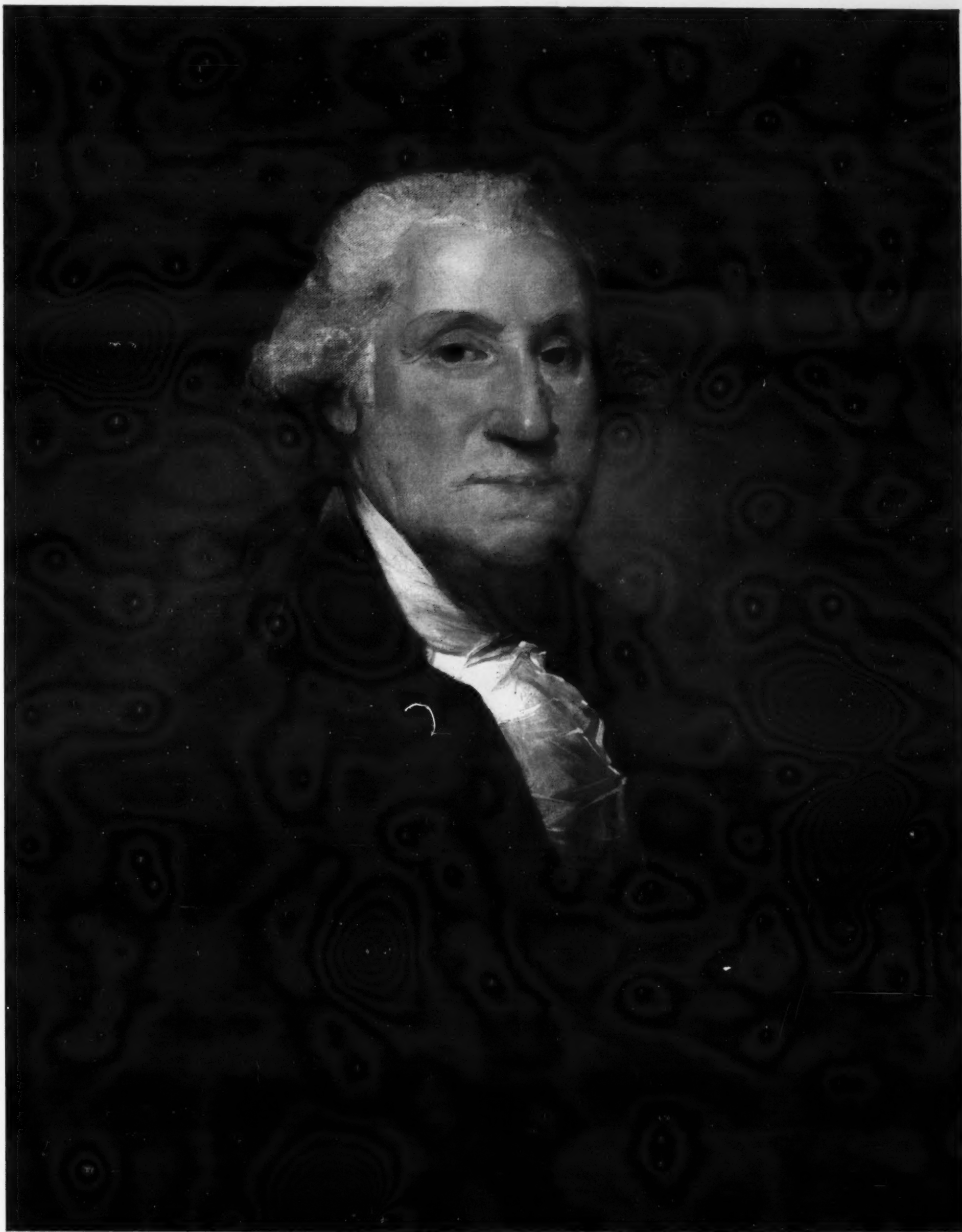
He was well known in his day and Judge Hopkinson eulogized him in a poem published in the *American Magazine* for 1758. He painted portraits of Fielding Lewis, Mary Philipse, Colonel Frederick Philipse, Richard Randolph of "Curles," Martha Washington, and Colonel Samuel Washington of "Harewood."

#### JOSEPH BLACKBURN, Active 1753-1761

Although Joseph Blackburn left more than eighty portraits, many of prominent men, very little is known about him. For a long time he was recorded as Jonathan Blackburn and it was not until very recently that his first name was undoubtedly established. He came from England to Bermuda to paint portraits of the Tucker family in 1753. He was working in Boston the following year. He may have worked at Portsmouth because sixteen of his portraits were of people living there. A. T. Perkins published a list of his paintings in the *Massachusetts Historical Society Proceedings* for 1878. Two of these are now attributed by Lawrence Park to Badger.

Theodore Atkinson, Colonel Harry Babcock, Charles Apthorp, Tristram Dalton, William Greenleaf, Reverend John Hancock, Thomas Hancock, James Otis, Lieutenant Governor John Wentworth and Governor John Winslow are some of the men whose portraits he painted.





THE VAUGHAN PORTRAIT OF WASHINGTON

By

GILBERT STUART

*Courtesy of Thomas B. Clarke*







PORTRAIT OF WILLIAM BOWDOIN (painted 1748)

*In the Bowdoin Museum of Fine Arts, Bowdoin College, Brunswick, Maine*

By ROBERT FEKE, 1705-1750(?)

JOHN SINGLETON COPLEY, 1737-1815

If one artist were lacking without whose work Georgian American painting would feel the greatest loss, that artist would be John Singleton Copley. He alone earned without reserve the title of a great artist.

He was born on the 3rd of July, 1737, at Boston. His mother, Mary Singleton of County Clare, Ireland, was a descendant of an English family from Lancashire. His father, Richard Copley of County Limerick, Ireland, was also of English descent.

The Copleys landed at Boston in 1736. The father, a tobacco merchant, died during a voyage to the West Indies shortly after the time of his son's birth, whereupon Mrs. Copley kept up the trade of her husband and, according to one

writer, "was long a favorite tobacconist in Boston." In 1748 she married for her second husband, Peter Pelham, who was both a painter and engraver.

It was from his stepfather that young Copley received his first instructions in art, and by the time he was fifteen years old he had already painted a portrait of his stepbrother, Charles. In 1753, he painted and engraved a portrait of the Reverend William Welsted. The next year he painted an ambitious composition called "Mars, Venus, Cupid and Vulcan."

In 1766 he sent the portrait of his stepbrother, Henry Pelham, which is known as "The Boy with the Squirrel," to the London Society of Arts. In spite of the fact that it was sent anonymously and therefore subject to refusal by the jury, it was admitted on account of its great excellence.





PORTRAIT OF SUSANNA ULRICH

By JOSEPH BLACKBURN, 1737-1815

Courtesy of R. C. Vose

Benjamin West wrote Copley a long letter when he finally learned the name of the artist, noting that Reynolds "was greatly struck with the Picc"; advised him to send again and, if possible, to study three years in London. Finally, through West's influence Copley was elected a Fellow of the Society of Artists in 1766.

Copley was well established early in life, for, according to his own words, his income was about 300 guineas a year; his house was well furnished with a collection of casts and drawings; his work increased in value every year, and his name became known throughout the colonies; and by 1769 he acquired property on Beacon Street, west of Walnut. To anticipate—these holdings were large, but by 1796 he had disposed of them all at a great disadvantage.

The year he began to acquire property Copley married Susannah Clarke, whose father was a well-to-do merchant whose tea it was that the "Boston Tea Party" spilled into the sea.

Until the publication by the Massachusetts Historical Society in 1915 of *The Letters and Papers of John Singleton Copley and Henry Pelham, 1739-1776*, it was not generally known that Copley visited New York. A certain Captain Kemble wrote: "Mr. Copley will inform Captain Kemble if he inclines to come to New York in the Spring or Summer," and offered to send a list of prospective sitters for portraits.

Copley replied, giving the time of his probable arrival, and also noted: "Neither Men or Weomen makes no difference in the price nor does the Dress." His visit to New York lasted from June to December 1771, except for a few days during September when he found time to make a short pleasure trip to Philadelphia.

In 1774 Benjamin West, who frequently wrote to Copley, invited him to England and detailed the prospects of earning a living by painting in London. The invitation was timely. Copley's father-in-law had been driven out of Boston by the mob sympathizing with the "Boston Tea Party."



PORTRAIT OF PHOEBE MURDOCH

By ROBERT FEKE

In the Bowdoin Museum of Fine Arts, Bowdoin College, Brunswick, Maine

Then, too, the desire to see the masterpieces in Europe was another, if not the primary cause, of Copley's determination to visit England. At all events, six months after his father-in-law had been rough-handed by the mob, in 1774, Copley sailed for Europe never to return.

He sailed first to England. On July 9th, he wrote his wife from Dover after being twenty-nine days upon the ocean. By July 11th, he had reached London.

Soon he was in Paris. Writing from that city, on the 2nd of September, 1774, to his stepbrother, Henry Pelham, he noted: "I left London on the 26 of August and reached Bright Helmstone in the Evening of the same Day, and was there detained by bad weather all the 29th, when I and my companion embarked on board of one of the Packets, and in about 11 hours we arrived at Dieppe in Normandy."

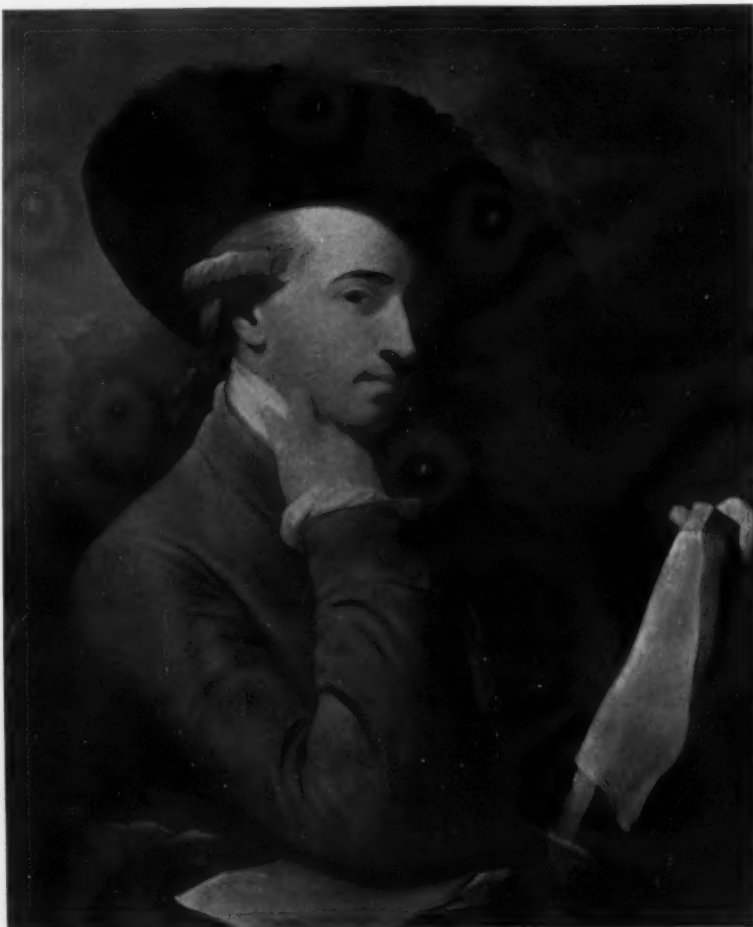
The name of Copley's traveling companion on his European trip has been preserved by Allan Cunningham in *The Lives of the Most Eminent British Painters, Sculptors, and Architects*. The man's name was Carter, and Cunningham quotes at length from his journal.

The progress of the two traveling companions can be traced from Copley's letters. They left Paris September 9. Copley wrote from Lyons on September 15, from Marseilles on September 25, and they arrived at Geneva October 8, 1774. He wrote from Rome October 26, 1774, and remained long enough to paint the double portrait of Ralph Izard and his wife, and also to pay a month's visit to Naples with them. His traveling companion, Carter, has left a word portrait of Copley during his stay in Rome. He notes: "He had on one of those white French bonnets which, turned on one side, admit of being pulled over the ears; under this was a yellow and red silk handkerchief, with a large Catharine wheel flambeaued upon it, such as may be seen upon the necks of those delicate ladies who cry Malton oysters; this flowed half way down his back. He wore a red-brown, or rather cinnamon, great coat with a friar's cape, and worsted binding of a yellowish white; it hung near his heels, out of which peeped his boots; under his arm he carried the sword which he bought in Paris, and a hickory stick with an ivory

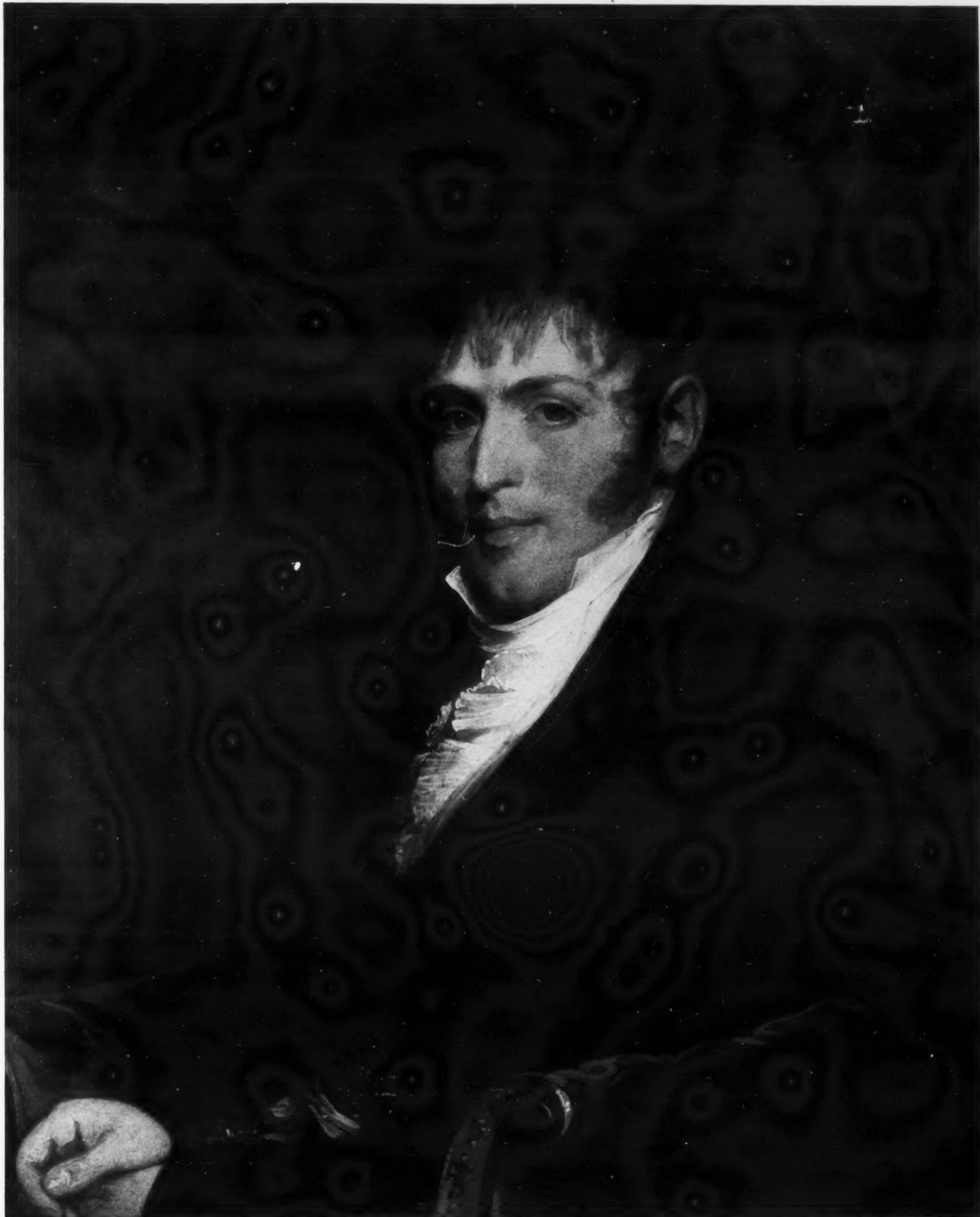
SELF-PORTRAIT AT 22

By BENJAMIN WEST, 1738-1820

Courtesy of Thomas B. Clarke







PORTRAIT OF BENJAMIN BUSSEY, JR.

Courtesy of R. C. Vose

By GILBERT STUART, 1756-1828

head. Joined to this dress, he was very thin, pale, a little pock-marked, prominent eyebrows, small eyes, which after fatigue, seemed a day's march in his head."

The two men were ill-matched. There were constant bickerings. They parted company soon after reaching Rome.

Copley left Rome June 4, 1775; he stopped four days at Florence, two days at Bologna and by June 25 he wrote from Parma, where he remained at least until August 22, when he wrote, "I propose going from this to Venice and through the Tirole, Germany, and Flanders." While he was at Parma he copied a painting by Correggio.

In the mean time, Copley's wife and children were on their way to join him. On May 27, 1775, they sailed for England from Marblehead in the "Minerva" under Captain Callahan, which was the last ship that left New England flying

the British flag. They arrived at Dover on June 24 and went to London. By the latter end of the year 1775 the Copleys were established in London with a studio at 25 George Street, where Copley was to remain the rest of his life; and where his son, the future Lord Lyndhurst and three times Lord Chancellor of England, lived after his father's death. West introduced Copley to the Royal Academy and in 1777 he became an associate of that institution. In February, 1783, the King sanctioned his election as Royal Academician.

Copley's success was soon assured in England. Year after year, he worked at the historical paintings that have become so well known. Among the first of these was that called "The Death of Chatham." For it he refused 1500 guineas.

The year after his election as Royal Academician William Dunlap paid Copley a visit which he noted briefly as follows: "In the year 1784, the writer



PORTRAIT OF MRS. PIGGOTT

By JOHN SINGLETON COPLEY

Courtesy of M. Knoedler &amp; Company

carried letters to Mr. Copley from his wife's relatives in New York. In the summer of that year were on exhibition the great historical pictures of the 'Death of Chatham,' 'The Youth Rescued from a Shark,' and 'The Death of Major Pierson.'

A replica by Copley of the "Youth Rescued from a Shark" is now in the Museum at Boston. His "Charles I. Demanding the Surrender of the Five Impeached Members" is now at the Boston Public Library.

Copley painted about 475 portraits in oils. Among these are portraits of John Hancock, Mrs. Seymour Fort, Thomas Boylston, Paul Revere, Governor Franklin, Lady Wentworth, Samuel Adams, James Otis, John Adams, Epes Sargent. Several self-portraits exist. He also made about 60 pastel portraits and painted many miniatures.

A study of the art of John Singleton Copley is not the study of some sporadic growth; and as more and more of the early American paintings are brought to light in exhibitions and reproductions a definite development of painting can be traced of which Copley's work was the culmination. Besides his father, who was an artist before him, artists like Badger, Blackburn, and Greenwood were all working in Boston as his contemporaries. Smibert was also there with not only his own work but with his copies of Italian paintings.

After his very youthful work Copley soon became a master in the handling of his brush and in the reading of his sitter's character. His best portraits were painted in America for his painting after he crossed the Atlantic became thicker and lost much of its vigor.

#### THE INFLUENCE OF BENJAMIN WEST

It is not without interest to note that whenever the artists of XVIIIth century and early XIXth century America went to Europe for purposes of study they visited Benjamin West who was born in Pennsylvania in 1738 and died in London in 1820. No one has hitherto attempted assembling even a brief list of the many American artists who were either his guests or his pupils; and as such a list is both illuminating and highly important in the tracing of the development of painting in America it is attempted herewith.

In 1764 Matthew Pratt came to London from Philadelphia and stayed with West. A souvenir of this visit is the delightful painting of a circle of young artists grouped about an easel which is now owned by the Metropolitan Museum of Art in New York.

About 1766 Abraham Delano was a pupil of West. Henry Benbridge visited West in 1769. Charles Willson Peale studied under West from 1767 to 1769, a period which Dunlap erroneously gives as from 1770 to 1774. The next in point of time to visit West was John Singleton Copley. He sailed for Europe in 1774, meeting West the following year.

When Copley visited West he came as an artist who was well known in the colonies. The next visitor to the benevolent American president of the English Royal Academy was entirely unknown. This was Gilbert Stuart who studied

under West from 1777 to 1782. John Trumbull started his studies under West in 1780 and continued them in 1784. In 1784 and 1785 William Dunlap paid his first visits to West. Robert Fulton, who was later to invent the steamboat, and Ralph Earle both studied under West in 1786. Washington Allston and Edward Greene Malbone crossed the Atlantic together and were enthusiastically received by West in 1800. There were many other American artists besides these, but the mere mention of their names must suffice: Rembrandt Peale, Duche, Mather Brown, Sargent, Sully, Leslie and Morse.

It cannot be said of any of the pupils or associates of Benjamin West that his work shows the technical impress of his master. But an influence there certainly was, an influence that makes the name of Benjamin West loom large in any history, however brief, of American painting even taking into consideration the fact that he spent most of his life in England. This is an intangible but immeasurable influence, and greater than any merely technical influence. To his friends, associates and pupils he gave unfailing encouragement, the hospitality of his roof, the use of his studio, the materials of his craft, and finally set the standard which has been recorded: "Not to be satisfied with any but the highest excellence."

#### GILBERT STUART AND THE END OF THE CENTURY

As the name of John Singleton Copley overshadows every other in the history of painting in Colonial and Georgian America so does the name of Gilbert Stuart overshadow the names of all of his contemporaries. Space cannot be devoted to him in this essay. But it must be noted that four monumental volumes have recently appeared, carrying to completion the life work of Lawrence Park, which reveal adequately for the first time the genius of Gilbert Stuart.

The artists of America did not wait for the roar of the cannons to cease before resuming the tradition of painting. Copley and Stuart fled the country and carried on their work in England. They both left upon the eve of hostilities, and Copley wrote later from Parma urging his half brother to resist conscription. C. W. Peale, James Peale, Henry Sargent, John Trumbull and John Johnson were some of the artists who actually participated in the war; but even they never actually relinquished their brushes. So that upon the advent of peace, when the gentry wanted portraits painted the artists were ready.

Such, in brief, is the history of the painters of Colonial, Georgian and Early Republican America. The work that they produced was almost exclusively portraiture; and even the most ardent enthusiast, unless fortified with historic associations, will often find his interest flag in their presence. It is true that some of their portraits are unimaginative and perfunctory. But many of the early artists were ingenious craftsmen and for those who like truth without pretense their primitive seriousness is wholly delightful. Then, too, there is always an interest in the study of any development which, in the case of early American painting, leads to a greater appreciation of the genius of John Singleton Copley and of Gilbert Stuart.

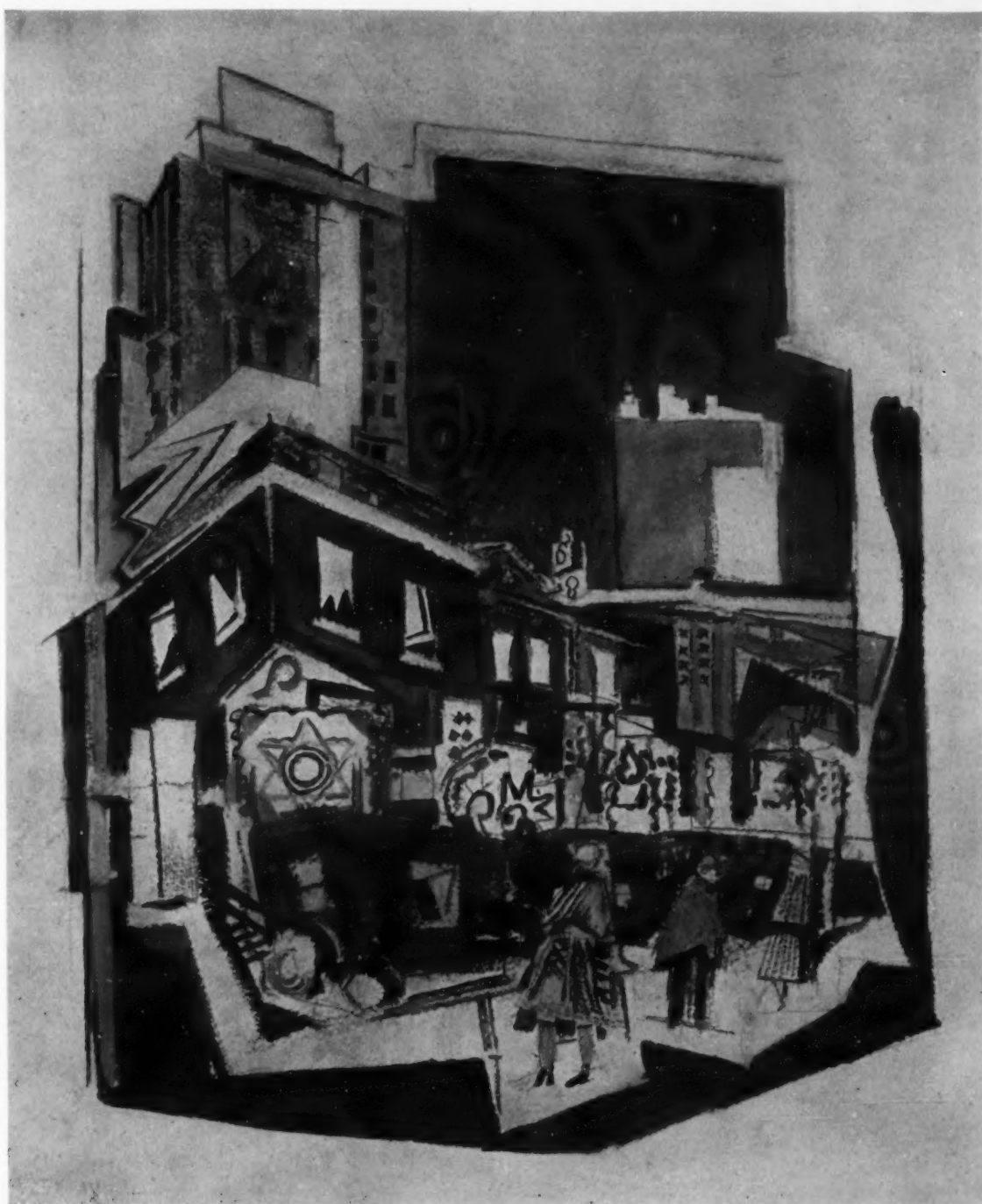


## AMERICAN ART, 1926-1927

By WALTER PACH

WHEN A FOREIGNER in New York, Paris, or Berlin asks for an opportunity to see the native art of the time, his request is difficult to meet. The exhibitions? There is not one that covers the entire field. The museums? They do so even less. With the vast number of artists at work to-day one must resign one's self to a long and patient search if one wants to see contemporary art. My own survey of recent developments in this country will not aim to include every individual on the long list of interesting workers I have drawn up for myself. With all the good will and all the impartiality I can muster, the danger of injustice through omissions would be too great. So I shall deal in generalities, using names to represent whole tendencies, and not as the only ones that could have been mentioned.

who went before them. Men like Childe Hassam, Robert Henri, William Glackens, John Sloan and Kenneth Hayes Miller have not ceased to make new investigations and to enrich the quality of their work. It is eagerly expected at the exhibitions, but the very fact that the best of our public thus appreciates its value permits us to turn to the artists whose acceptance is not, at yet, so general. Some of them, like Carl Newman, Charles E. Prendergast, and Alfred H. Maurer, reserve a surprise for those who meet them personally for the first time. There is so much of youth and high spirit in their work that the spectator had expected to find them but little beyond their twenties, unless the firmness and surety of their art had warned him that a couple of decades more had matured their talent. John Marin's case is similar, for his constant willingness to accept new impressions has led, a dozen times, to changes in the direction of his work.



"NEW YORK"

Watercolor by JOHN MARIN

The most widely held idea of the American collections at our museums is that they should be places of reference, where samples of work by all the most noted artists are preserved. Even so, the museum naturally selects from among men who have arrived at a full realization of their ideas. The younger artists have to be sought elsewhere. The museums, thus made free to take art-value as its sole criterion, should not recall the collections one finds in the halls of the historical society. There, in deed, we want records, not judgments on merit. But too many American works, like the recently acquired Siddons Mowbray at the Metropolitan Museum, cry out for removal to just such a place as the historical society, to serve there (or at least in an "American Wing") as mementoes of the hard days through which our culture has had to pass. Each year some of these pictures disappear from our walls, to make room, only too often, for a more up-to-date type of mediocrity. And withal, taking the older schools at the museums as a starting point, one is led to a conviction that American art is a real and living thing.

I shall not stop even to mention the well-known names of the earlier Americans who give us our feeling of confidence. Neither is it the purpose of my article to consider anew the living men who have for so long enjoyed the esteem of artists and connoisseurs that they seem as secure in their position as those

At each step, the enthusiasm that goes into his painting might cause an uninformed observer to think himself in the presence of a youngster tasting the delightful first fruit of success. But when we turn back twenty-odd years to the pictures that do show Marin at this point, they prove anew that freedom is obtained only through effort: the close application to the work evident in the earlier production serving as the foundation for the artist's power of synthesis in these latter years. The work of two other men, Allen Tucker and Boardman Robinson, exhibits the vitality which we are prone to associate with youth, but which often does not appear until later in life, as a result of study. In Mr. Tucker's case, the study is along lines that he has followed for a long time. Mr. Robinson, on the other hand, has only of recent years been showing the results of his work as a painter. The powerful draftsmanship that had compelled the admiration of the public which knew his cartoons and illustrations still stands at the foundation of his solid painting, but he has proven himself to be well equipped for the wider range of his present work.

To indicate the type of men who represent the best tendencies among the younger artists, I may name almost at random Weber, Baylinson, Demuth, Karfiol, Walkowitz, Sheeler, Dickinson, Halpert, Kantor, Grossmann, Hammer and Lachaise, and it will be seen that the list is not meant to be exhaustive, for





ABOVE: "PORTO RICAN GIRL"

By A. S. BAYLINSON

BELOW: "LANDSCAPE"

By RICHARD F. LAHEY



the reader will at once continue it with names like that of Marguerite and William Zorach, Niles Spencer, Matulka, Hirsch, Katherine Schmidt, Kuniyoshi, and so on. But there are other names, less familiar perhaps, and for that very reason important to recall. Nothing is so necessary to this country as the emergence of new talent, whether that of young artists or of artists not so young who have been making their advance in relative isolation. Among the latter, it is inspiring to come on the strangely personal, steadily evolving work of Miss Jungerich, it is a pleasure to note the rapidly growing recognition of Hopper's solidly built painting, to follow the sense of beauty, half affectionate, half humorous, of Fred Gardner, to observe the strides of Pollet's audacious and vigorous talent, to watch the fine development of Labaudt's art, the exquisiteness that goes with unmistakable strength in the painting of Miss Driggs, the intensity of Canade's observation, the balance between thought and feeling in Lahey's work, and at least a mention should be made here of painters like Miss O'Keefe, Brook, Tricca, Hering, Hofman, Bonanno, Weston and Haugseth.

Five sculptors, among those less familiar to the general public, have shown work of especial distinction during the year. Miss Rosenshine's grotesques stood the test of a one-man show extremely well; Tennessee M. Anderson had striking examples of her art at the Tri-National and other exhibitions; Rannus made an advance in fineness and in strength that surprised even those who had followed his quiet development for years; Ronnebeck's exhibition added a talent of unusual value to the roll of American artists; Garrison, a newcomer in the East, convinced all who saw his work there that his reputation in the West was well founded. And nothing is more instructive to an Easterner than a visit to certain of the cities which are out of the orbit of New York. In Denver, where Mr. Garrison has worked, one finds important public commissions entrusted to him, and one notes with what admirable understanding the sculptor and the architects who engaged him have collaborated. Mr. Ronnebeck, who was known in New York only by small works, has found in the West opportunity for sculpture of a more monumental character. And a most hopeful sign of progress in a number of the Western cities is a recognition by industrialists, the proprietors of a great tile-kiln, for example, that the aid of artists is a most valuable asset in their business. Similarly one finds committees of business men (in Omaha, to name but one place) enrolling themselves in the work of the museum and raising funds so that its work may be extended.

A visit to Detroit reveals a whole group of artists, but little known in New York, who are fighting out their problem—and arriving at some very interesting results in the process. They center around one of the older members of their company, the teacher of many of them, Mr. John P. Wicker. Doubtless many another case could be cited of a man returning from Paris and renouncing attention in the great capitals of the art-world, but well repaid for his decision by seeing a healthy generation of workers grow up under his influence. While Cleveland has also some interesting artists of its own, the strongest impression I derived from my visits there this year was of the admirable assemblages of modern art loaned to the museum by local collectors almost entirely.

And I do not feel that I am getting off my subject in mentioning the great works by Cézanne, Redon, Matisse, Derain and the others shown in the Art Institute of Chicago, for in a study of American conditions the question of in-



fluences is of first-rate importance. No end of harm has been done in this country by giving the younger generation bad examples to follow; the public collections in many cities are a disaster—or would be, if the art-instinct inherent in Americans were not too robust to be permanently misled by bad painting and sculpture; even so, it is more harmful than the trash of the bill-boards and magazine stands, because it has been invested with the authority of a museum. In New York and Boston, when the worst disgraces among the older museum pictures have gone to the cellar, the space has generally been given to the things of the past; and when these are wisely selected one rejoices, of course, over their acquisition. But Chicago is not content with such a half-measure in meeting the problem of the museum. For, in any community which has learned the lesson of the past, the museum must be the guide to truth about present-day problems. It is a sign of our immaturity that we have for so long feared to face this crucial test of the worth of our study, and the resolute gesture of Chicago in accepting the museum's obligation to pass upon art problems before they are things of a bygone age cannot fail of emulation in other centers.

The past year has been a hopeful one in many respects, and not least in importance is the creation of a new society of Boston artists. When one thinks of the splendid things, ancient and modern, that Boston possesses, and the extent of the art interest in the city, one wonders at the poor show that contemporary American art in Boston has been making. Certain exhibitions of watercolors, in which the fine talents of Mr. Cutler and Mr. Perkins were conspicuous, have reminded us that there was activity in the city, but with the founding of the No-Jury Society, Boston seems to have aroused itself to the need of drawing on its full resources and of bringing out of their quiet corners the men and women who have been absent from the older exhibitions, where a narrow idea of selection has prevented participation by artists of valuable talent.

We have yet to bring about a sufficiently wide understanding of the rôle of these Independent or No-Jury shows. They are still looked on by too many persons as part of the "Modernist" movement, despite the fact that New York has had them for eleven years, Chicago for five, and other cities for a shorter time. In reality, "Modernist" works constitute much less than half the exhibits, and if they attract more than half of the visitors' attention, the fact is to be explained on grounds of novelty or merit, as you prefer. All that can be asked of the Independents is that they remain impartial and efficient in their management. Since they do so, and inspire confidence in a greatly increasing number of artists and laymen, attracting a larger public each year, they are doing their work of providing exhibitions where the newcomer can find the support—moral and financial—which he needs, and where the older artist can check up on his relationship with the newer idea.

It is vastly to the credit of the older men that they are taking part in these or similar exhibitions. Their action denotes progress over XIXth century conditions, when intolerance toward the new generation was almost the rule. One notes that certain men with years of success behind them, are not content merely to keep the door open for new talent but have modified their work in response to ideas developing in the younger generation. And that is healthy not alone as a general recognition of the new possibilities always open to the artist, but



ABOVE: "A GIRL"

By MORRIS KANTOR

BELOW: "THE COVE"

By BERNARD KARFIOL







"RETIREMENT"

By MAX WEBER

because we need to hasten our evolution to the point where we can stop following European leaders and break ground for ourselves. The older American landscapists were born twenty to thirty years after the Barbizon men whom they followed. Small wonder that a Wyant, for example, should be found to repeat in less vital form what a Rousseau had done with the impetus of pioneer enthusiasm to drive him on. Similarly, in the Impressionist period, Theodore Robinson is only a gleaner in a well harvested field, and Twachtman, perhaps the best of his group, would look slender enough beside the Frenchmen who evolved the ideas he adopted. One does not achieve popularity by telling such things in America, but until we are ready to look the facts in the face, we are only preparing new disappointments for ourselves, and, what is worse, we are failing to remedy the conditions which have hampered the development of our art.

We are rapidly coming to realize that the hope of our art lies in reaching a point where it is no longer competing with things already perfectly done. The latter effort is, in general, what our Academies propose to themselves. They continue to show "almost-as-good" Raphaels, Velasquezes, Corots, and Monets. They are on the point of taking to their bosom the Cézanne imitators, of whom we have a plentiful crop. As long as the modern need for expression lures unqualified men and women into the arts, so long shall we have those who hide their sterility (from themselves and from others) by imitating some master of the past—or the present. But the Academies, after years of contempt and neglect by the public, are becoming aroused to the loss of the prestige they once possessed. Accordingly we have such phenomena as the Academy in New York inviting a self-selected group of Modernists to occupy nearly a third of its gallery space; while the establishment which has devoted itself to the commercial exploitation of academic work modifies its policy in much the same way. Needless to say, there will be no fundamental change in either institution.

The camp-followers of the modern masters are the academicians of to-morrow. The more the real men are accepted by the collectors and museums, the more the imitators increase in number. Perhaps, since they must cling to something, they do better to cling to recent forms rather than those of a generation before; perhaps it is better for the public to see the school of the present day at the exhibitions rather than get it twenty or thirty years hence, when the mind of the world will be turned toward new problems. But for people who are interested in true things, irrespective of their period, and who dislike imitations, whether of ancient art or modern, the spectacle of the weaklings who multiply to-day in the modern tendencies is not gratifying. Indeed, since Picasso, for example, is only in middle life and still gives sign of a vigorous evolution ahead of him, one

might prefer to see his work spared the comment of the academic modernists. In our time the minor artist has but little of the scope which he had in the past. In Italy, his madonna, while doing nothing for the evolution that Renaissance art followed so passionately, might partake of the virtues of his school and have its faint, impersonal charm. In Holland, he might paint a good, honest portrait, even if he had no tithes of Rembrandt's genius. But in a period like ours such courses are far less open to him. A picture that is catalogued "school of Rubens" is pretty sure to have more value than one that is "school of Renoir," and not because of the greater amplitude of the XVIIth century master, but because the field of representation in the old days gave to the minor man an opportunity which the more personal and intimate expression of the modern time does not afford.

An important distinction remains, however, to be drawn. If we have as yet to bring forth in this country an artist who may be regarded as the creator of a movement, we have repeatedly had men who felt so strongly the value of the idea in which they worked that their painting continues to give delight as something genuine and vital. Such, in the past, were Thomas Eakins and Maurice Prendergast, to name but two. This type of artist continues and is represented, I believe, by the older and younger men I have mentioned at the beginning of this article. It is often quite easy to attach them to some earlier workers in their style, yet taking the case of Mr. Glackens, let us say, a mere glance at his beginnings—the brilliant first-hand observation of life in numberless drawings—shows the difference of his point of departure from that of the school toward whose painting he has since been attracted. And so we have a personality, and to that important extent, a contribution to American art. There is scarcely a man, least of all among the masters in their youth, before whom we are reminded of no preceding master. One hears too many attempts at condemnation by a recognizing of influence. It is easy to say that without the French Cubists Mr. Baylinson's work would never be what it is to-day. But the tenacity with which he works at the idea of the school proves that it has an essential significance for one of his temperament. Like the best of the older Americans he creates within his convention, even if he is not himself the creator of his convention. And in point of time, his powerful work is but little removed from it. A different case is that of Mr. Kantor. He has gone through various phases of the recent evolution, at once rapidly and thoroughly, emerging with a clear idea of the value of the original men and the poverty of the imitators. It is to American artists of this type, and there are such, that we must look for the new advance that seems to lie before us.



et des romains q dura voin  
ans p mer et p tre Ilz firent plu  
seurs horribles batailles Certes  
alivandre en tout son eage neust  
pas este souffissat po lune de ces  
batailles demener doques se ces  
deux puissas aies rome t car  
carthage eussent este en am  
stie en sable certes se alivandre  
fust venu cōtre eulz sas doute  
Il eust este vaincu Et po ce len

peut cōclure sur la cōparaison  
dalivandre aux romais q cessat  
toute ème et aules diffetios  
Il nestoit ost ne cheuance q  
peust ou temps dalivandre sub  
uiguer les romains Et q po  
certain les romais ont moult  
de fois recule maintes batailles  
plussortes et plusgueres q  
ne furent onques celles des  
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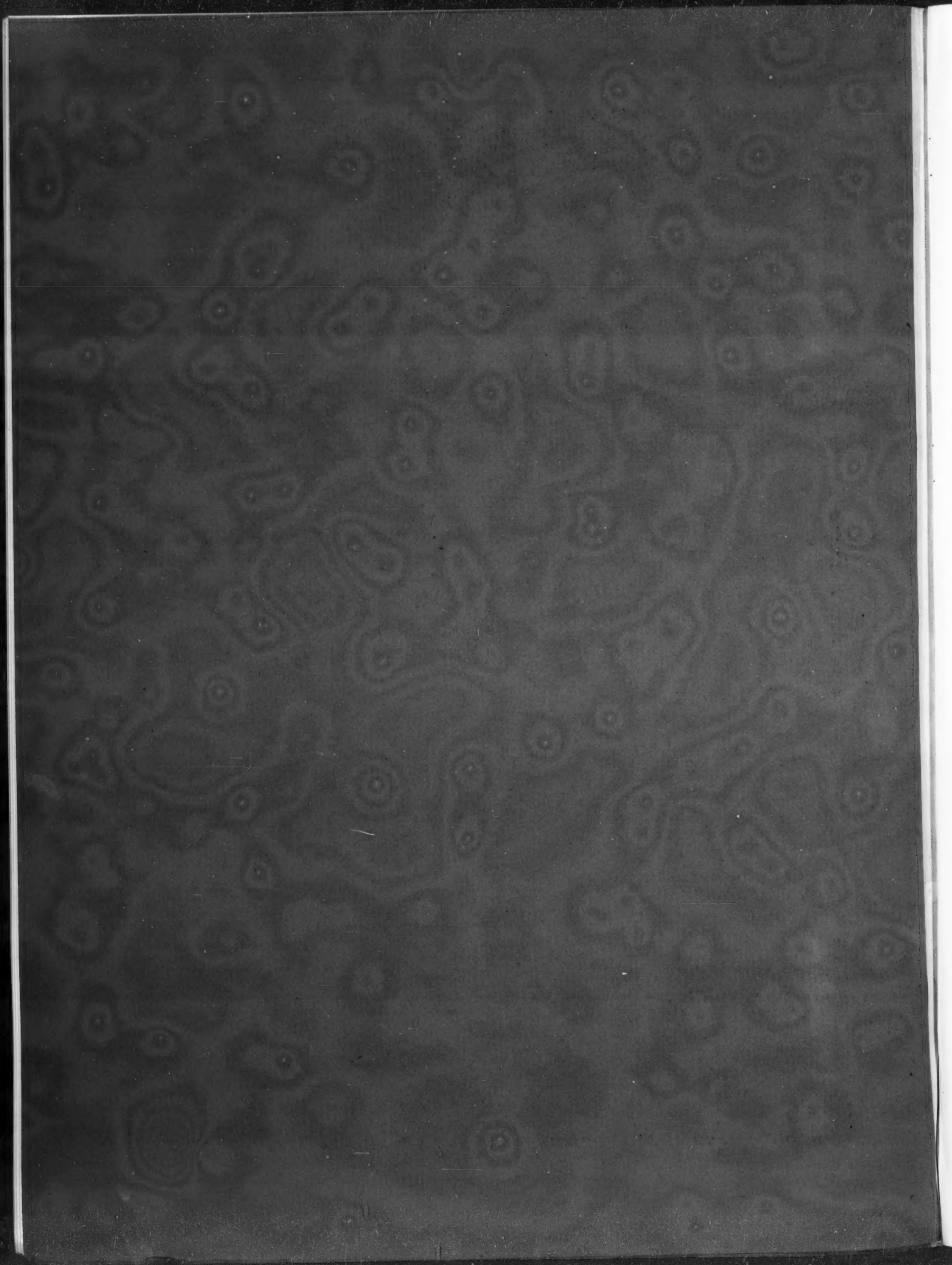




**U**ant Richard filz  
 d'Edouard Guillaume  
 longuepee lequel  
 estoit encore enfans  
 sent la mort de son pere Si fu  
 mont dolant et fort a apaiser  
 selon laage qu'il avoit. Et  
 lors deux barons qui avoient  
 servi le duc Guillaume. l'un  
 nomme Benart le danois  
 Queux de Rouen et l'autre  
 Osmond. Assemblerent les ba-  
 rons de Normandie et de Bre-  
 taigne et leur monstrent  
 la maniere de la mort d'Edouard  
 Guillaume et comme Richard  
 estoit son filz naturel et estoit  
 leur droit seigneur. Et comme  
 des le vivant d'Edouard Guille-  
 lui avoient fait hommage  
 comme a leur droit seigneur  
 Surquoy les barons respondirent

que dorement se tenoient  
 il a seigneur. Et comme ale-  
 seigneur obaioient et se ser-  
 roient et ordonnèrent Benart  
 se danois a se gouverner. Je  
 lui Benart estoit monts preu-  
 homme et avoit monts iusti-  
 re et estoit monts preu et har-  
 di et sage chevalier. Il vint  
 a gouverner Normandie et  
 par telle maniere gouverna  
 que l'un n'osoit meffaire a l'autre  
 ne tollir riens. Et monts  
 fu grant nouvelle du bon gou-  
 vernement et de la bonne iustice  
 que sen y faisoit. Et tres gra-  
 tieusement se contenoit le  
 duc Richard et merveillesse-  
 ment ses gens se prenoient  
 a aimer. L'an de l'incarna-  
 tion nre seigneur m c xlii as  
 commenta le duc Richard a









CORNER OF A DRAWING ROOM

By RUHLMANN

## MODERN FRENCH DECORATIVE ART

By C. M. DE HAUKE

**T**HE FIRST EVIDENCES which deserve our attention and which are the forerunners of Modern Decorative Art, date back to the beginning of the present century. During the XIXth century France lived through the most extraordinary period of its artistic history, which is perhaps the richest in the world. In considering only painting, this century produced such giants as Ingres, then Delacroix, Courbet, Corot, Manet, Monet and the Impressionist School, Degas and finally Cézanne. Any of these masters would be sufficient for the artistic glory of a century. It seemed that painting wished to revenge itself on the artistic production of the XVIIIth century, which had been essentially a century of decorators, and of decorators so adroit that they appeared to have brought out of certain materials all the beauties that a craftsmanship forever lost had been capable of creating. A manner of perfection in decorative expression was the achievement of the XVIIIth century.

Each period has different feelings to express, and it would be childish to compare, from an artistic point of view, our present period with the XVIIIth century; but one may justly fear that our artists will not be able to express themselves with the expertness of a Caffieri, a Delafosse, a Topineau, a Riesner, a Gouthiere, a Leleu, a Crescent, some names among many whose fame has been handed down to us, and up to the present time, it would be difficult for us to cite even one of our present-day artists possessing the expertness of these old masters.

Our century is young and we must allow it a fair scope, although the disappearance of the guilds and corporations renders dubious the formation of the

excellent craftsmen of yore. So in the XVIIIth century Decorative Art prevails over painting, which, with but a few exceptions, is always returning to its original rôle, which is that of decorating; and in the XIXth century, especially during the second part, painting alone seems to have captured the attention of the great artists.

Many explanations can be found for this, of which the simplest would be of a political and economic order, in effect, contrary to painting, Decorative Art cannot do without a relatively precise guidance, which is generally known as style. In order to live it must answer certain requirements and be imposed by an elite equally rich artistically, intellectually and materially. The XVIIIth century had admirably combined these conditions and besides, the Court, whose decisions were, so to say, without appeal, stimulated with the magnificence that we know of, the work of the artists and artisans. At the beginning of the XIXth century the same remarks are true for the style called "empire," which continues, under a different aspect, the traditions of the XVIIIth century.

Later on, whereas painting flourished with so much vitality, Decorative Art weakened more and more, and we can only mention, for memory's sake, a few creations of the time of Charles X. and Louis-Philippe.

As to the second Empire, in order to speak of it at all, it is necessary to grant to it the advantage of charm which we devote to things old and out of style, which have been the setting of our parents' youth and which move us. When the Democratic Régime was definitely installed, it brought with it a relative stability that was going to permit our artists and decorators to resume a task which had been abandoned for so long a time. But a guiding spirit was lacking,



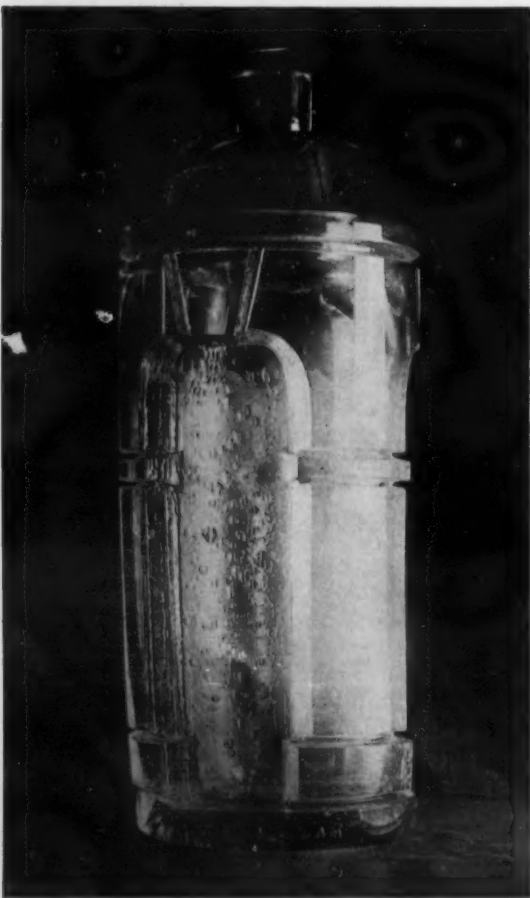


DESIGN FOR A GLASS JAR

By MARINOT

just as much as the Mecene of the past. There is a certain incompatibility between the idea of democracy and the wealth of the decorative art of a country.

However, the artists of the school of Nancy fought bravely, Majorelle and several others leading. But their creations did not attract much attention. It is only since 1905 that the various efforts of the decorative artists were to be assembled in the annual exhibitions of the Salon d'Automne. Around 1910 one sees appearing there the first manifestations of



ABOVE: CIGARETTE  
CASE OF LEATHER  
INLAY

LEFT: GLASS JAR  
By MARINOT



THREE PIECES OF MARINOT GLASS

the Munich artists which aroused attention, although the heaviness and lack of grace in their creations had small chance of acclimating themselves in France, but they brought with them a certain daring in their newness, and that was sufficient to meet with the approval of the French public.

The Russian Ballet revived in us a taste for colors which we seemed to have lost, after having been used with an extraordinary munificence in the course of the XVIIIth century. The spirit was born and the movement developed briskly. The influence of the Russian Ballets was considerable, and its effects were felt equally in painting, music and literature, as well as in the decorative arts and even in fashions.

The war abruptly interrupted all activities, but from 1918 on it was to give a new vigor to Decorative Art, due to the fact that the home which had been so dearly defended and desired was again the object of all affections. Decorative Art developed at a rapid pace, and the exhibition of Decorative Arts was soon to permit us to review the work accomplished. That which first surprised the visitor at this exhibition was the lack of unity, or, in other terms, a certain incoherence in the researches, which came from the absence of leadership. Let us now note the names of the contemporary decorative artists who, with the limited scope of time we have, enable us to consider them as leaders.

In the realm of furniture, we must cite the names of Ruhlmann, André Mare, Pierre Chareau, Paul Follot, Dufresne, Pierre Legrain, Dominique, Jallot, and still we omit some. Each in a very different sense has brought to this important branch of Decorative Art his own contribution; but it seems to us that the one most important, who is closer to the French tradition from the technical point of view as well as in his conception, is certainly Ruhlmann, due to the logic and harmony which one senses in his creations. He is being criticised for a certain massiveness in construction, but this in our opinion allies itself perfectly with our need for a feeling of stability in our interiors, contrasting with our habitual febrility in outside occupations.

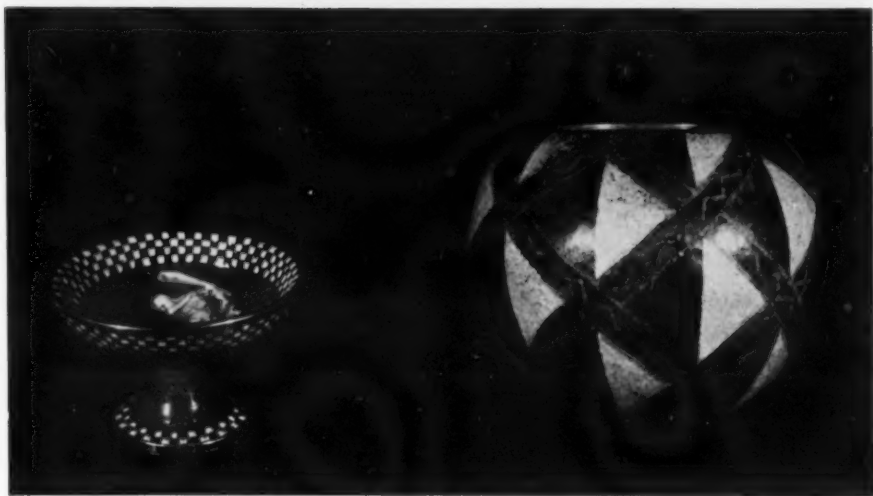
One often notices in his works a certain stubbornness in the ornamentation. But he is one of those in whom we can have the greatest confidence, due to the conscientiousness that he brings to the study of all his creations. Besides, he seems in his recent works to wish to avoid the use of veneers, which has come to be so dangerous by reason of the difficulty that the cabinet makers have in finding woods which have reached the necessary degree of dryness, and also because of the high temperature maintained in modern buildings. Veneer is therefore replaced by plain wooden panels and the most recent researches of Ruhlmann are directed towards furniture which would be particularly suitable for general distribution in America. He uses metallic frames in which are simply placed polished wooden panels. These panels can then play as much as they need in these most adaptable frames.

Ruhlmann is also, of all French decorators, the one who has most applied himself to solve the problem of interior decorating; and he does not limit himself to the making of furniture, lighting fixtures, carpets, etc., but he has given a primary importance to those problems which the decorators of to-day neglect entirely too much, that is to say, the architecture of interiors. Indeed, the very beginning in furnishing a room lies in the proportions of the room itself. There are certain interiors in which the most sumptuous furniture and the most beautiful objects of art add nothing to the great satisfaction which is derived from the proportions of the room itself, and its architectural ornamentation.

In iron, the most interesting researches are those of Edgar Brandt, of whose works one has an opportunity to see some important examples in New York. It is possible to establish a parallel between

this artist and Lalique; to be sure, they are the only two contemporary decorative artists who have escaped the tendency to create unique objects of art, and they have courageously tried to solve the problem of an industrial art. The commercial success which they have earned seems to have amply rewarded their efforts, and this success should inspire other artists to work in that direction. In America particularly several large industrial organizations should secure the help of artists in order to avoid the stumbling block that will result from the abuse of standardization.





BOWL AND JAR IN ENAMEL AND LACQUER

The metal arts have produced in France during the last few years several artists of value. The works of Linossier for instance, show a personality and a technique particularly interesting, although not new. He has been able to obtain from the simultaneous use of silver, copper, ferro-nickel, and other metals, very effective results. If the shape of these objects is still somewhat rudimentary, the design of the decoration is by contrast rich and varied.

Jean Dunand is also one of those that have renewed the art of metal. After having for a while limited himself to the employment of copper and silver incrustations in steel objects, he now directs himself toward the use of lacquer applied on metal. He has in this field obtained very effective results with the use of egg shells, or chips of mother-of-pearl incrustated in the lacquer. His technique is quite remarkable, and he has secured the help of several Japanese craftsmen who work under his direction in a studio especially designed to this end. His artistic qualities, as well as his craftsmanship, place Dunand also in the first rank of decorative artists to whom more important works of exterior and interior decoration should be given. There is a danger indeed that he may limit himself only to the production of trinkets, this evil of decorative art.

We owe to Jean Serrieres some very personal goldsmith works. At present he directs his researches towards an art which seemed to be lost forever, and his latest enamel works show fine qualities and seem to promise works which may be the beginning of a Renaissance in one of the arts of which France has been so proud.

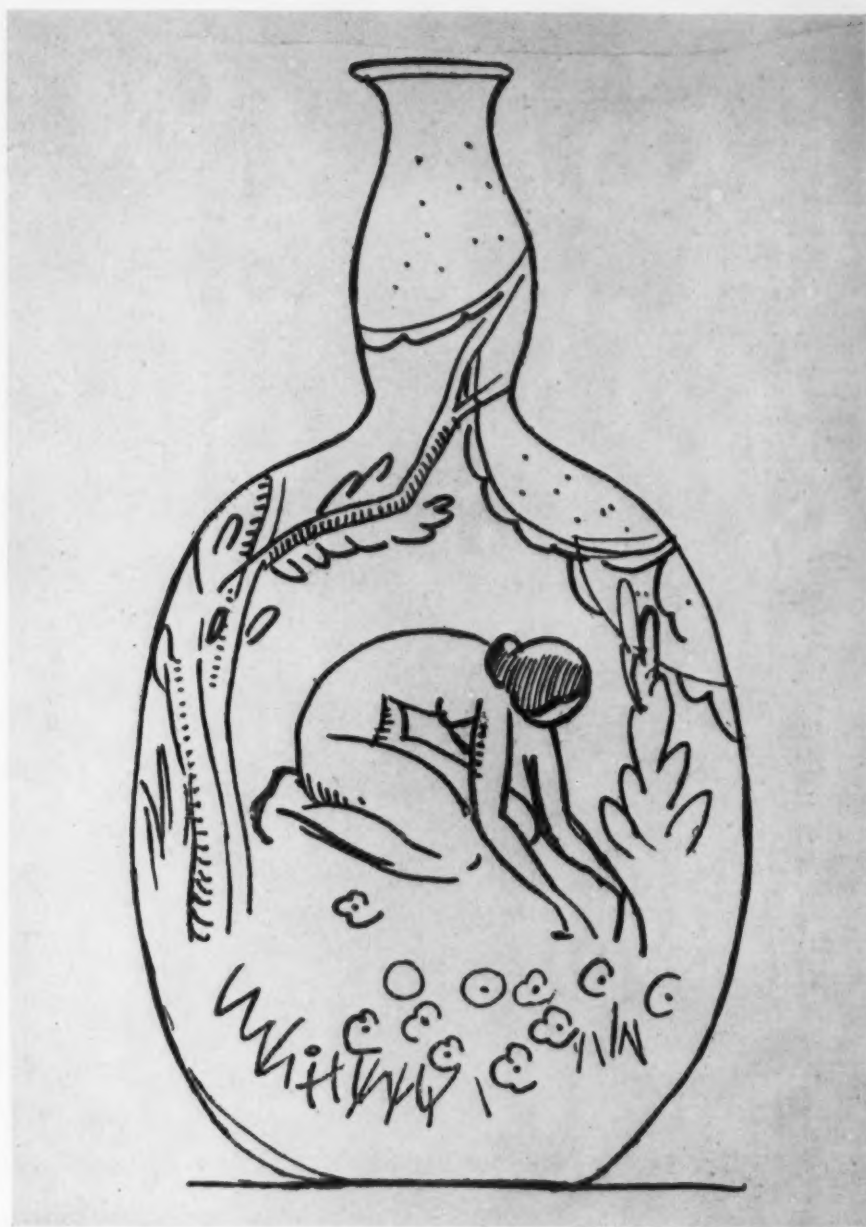
Jean Puyforcat, as a goldsmith, has produced some works which can figure among the most beautiful things that contemporary art has given us. After a certain vogue the Danish artist, George Jensen, had had in Paris, it was a satisfaction for many of the collectors to see Puyforcat create pieces of goldsmith work, the beauty of which lay solely in the design, the proportions, the adroit use and the repartition of brilliant and luminous surfaces, which are opposed to the abuse of ornamentation which characterizes the works of George Jensen, although these, nevertheless, are very interesting.

There has been no artist, in the period of the last twenty years, that attracted the attention of glass collectors. The works of Daum, Galey, Damouse have not survived the test that fifteen years imposed on them. While Lalique was concentrating on the study of industrial production, no one else was brought to our attention.

But in 1911, a painter by the name of Maurice Marinot, attracted by the possibilities that glass offered him, exhibited some pieces which revealed an extraordinary understanding of the material employed, leaving to it all its qualities and only ornamenting it with enamel, which emphasized its transparency and luminosity. However, after two or three years, he discovered that even the use of enamel applied to glass was a mistake. Perceiving an unlimited field of experiment, he understood that he should let the glass itself produce the effects he desired. To exploit this, it was necessary to acquire the knowledge of a most difficult trade; and Marinot applied himself to it.

His most beautiful works, masterpieces of style and taste, are at the same time masterpieces of professional skill. We have his smoked glass, "malin" glass, bubbled glass, frosted glass, engraved glass, colored glass, and many others, the effects of which are obtained chemically. This artist will never be praised sufficiently, and we consider him the greatest decorative artist that France has produced in the late years, and we must subscribe completely to the judgment that the great daily *Le Temps* expressed recently in saying: "This artist has the genius of the material he employs." Guillaume Janneau, the eminent critic, has dedicated to the study of his works a remarkable book which was published in 1925. The works of Marinot appear to-day in the collections of the Luxembourg, of the Musée Galliera, of the Museum of Decorative Art, of the Metropolitan Museum, and in innumerable collections of art lovers, among which appear the names of personalities who up to this time had only interested themselves in antiques.

In glass paste, the late Henry Cros produced some works of great merit. He had revived a very ancient technique and some of his works that can be seen

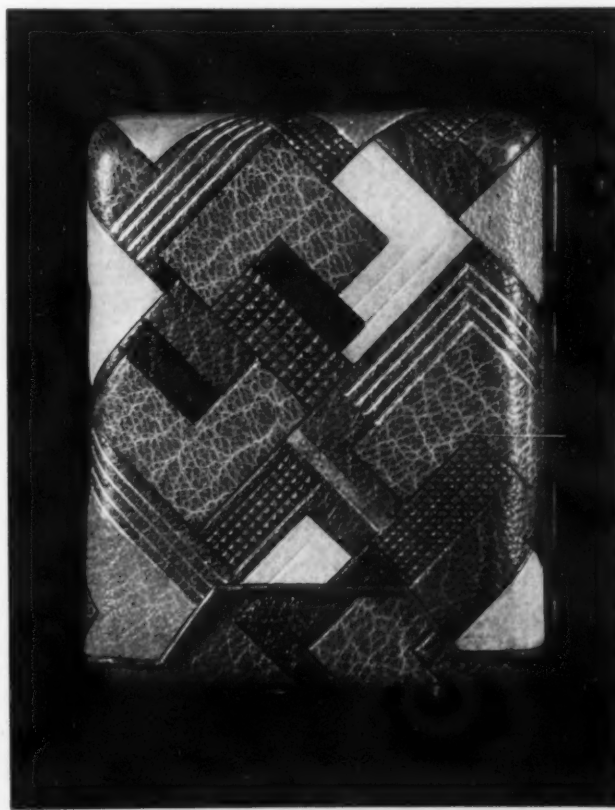


DESIGN FOR A GLASS JAR

By MARINOT

in the collection of the Petit Palais make us regret that this artist has not been more widely known and appreciated. At present, Decorchemont is the only one to work with this material.

The leather arts, and particularly that of binding, which had flourished in France at different periods with such prodigality, seemed at the beginning of the XXth century about to fall into lethargy. If one wishes to cite, for memory's sake, the names of Canape, Lortic, Marius Michel, René Kiefer, we must praise their professional conscience and their



ABOVE: CIGARETTE CASE IN LEATHER INLAY



RIGHT: METAL LAMP By BRANDT





EBONY BED WITH IVORY BANDS AND INLAYS

By RUHLMANN

qualities as craftsmen, but one is forced to admit that from the artistic point of view they have brought nothing to their craft.

We owe it to M. J. Doucet, whose name is universally known by the admirable collection of XVIIIth century art that he has gathered, that Pierre Legrain has definitely devoted himself to the art of leather. M. Doucet was the first to order bindings from Pierre Legrain; since then most of the great French book lovers have entrusted to him the task of binding the greater part of their books. This artist, who, like Marinot in glass, shows a genius in the understanding of the material which he employs, is also one of the greatest of our period. Not satisfied with the innumerable orders for binding that he receives, Pierre Legrain is directing his activities towards the creation of objects of current use in refined leather work, and we have been able to see some of his works of a quite remarkable personality. We hope that they will soon be shown in America and prove in what way a great artist is able to adapt himself to problems which up to then seemed to be only of an industrial character. We cannot end this short paragraph on the art of bookbinding without mention-

ing the names of André Mare, Robert Bonfils, and also those of the Misses Germaine Schroeder, Madeleine Gras, Jeanne Langrand and Rose Adler.

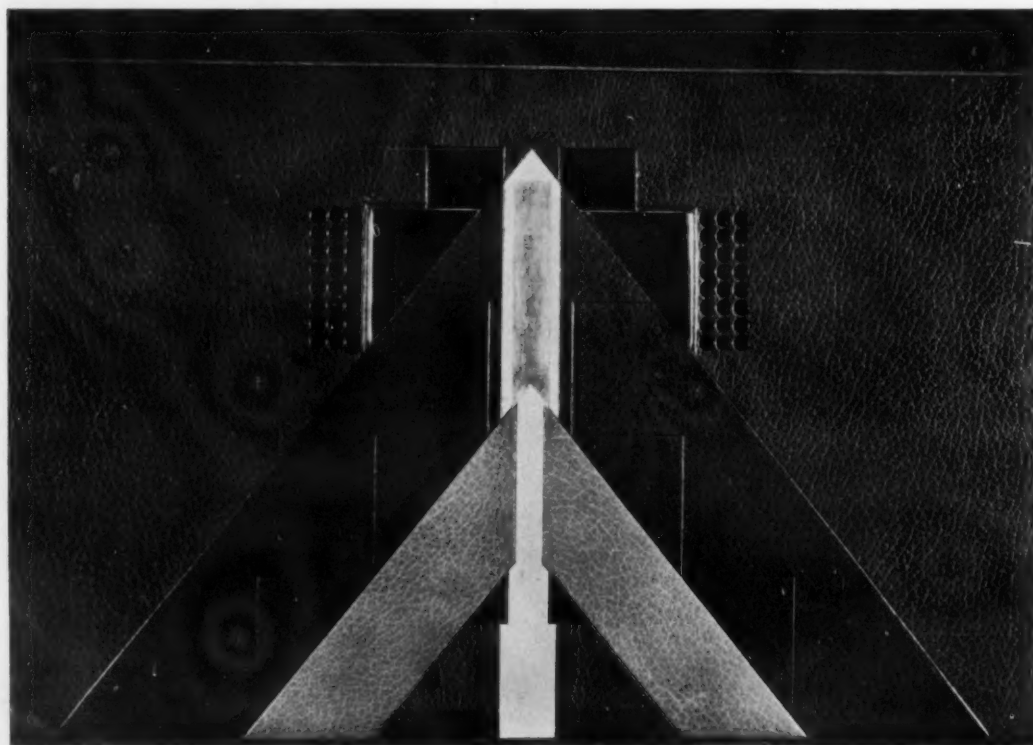
There are many more branches of Decorative Art which we should mention, but the limited space of this article does not permit it. We must, however,

point out the part taken in the propagation of Modern Art by the National French Institutions, such as the Manufacture of Gobelins and the Manufacture of Sèvres, which apply to young artists for designs.

Finally, we must recognize the particular interest created in America for contemporary art and especially for French activities. As a proof of this we mention the delegation of a mission by the Hon. Herbert Hoover, Secretary of Commerce, under the direction of the eminent Prof. C. R. Richards. This mission was charged to study the exhibition of Decorative Arts of 1925 from the point of view of the benefit that American industry might derive from it. The work of this mission has been very carefully compiled in a report and sent to Washington. The study of this is very interesting, and we hope that most of the prominent merchants and manufacturers of this country will have the occasion to peruse it.

PORTFOLIO IN LEATHER INLAY

By PIERRE LEGRAIN







"VIRGIN AND CHILD" (DETAIL)

By NINO PISANO

The marble "Virgin and Child" recently presented to the Detroit Museum by Mrs. Edsel Ford is considered to be the sculptor's masterpiece. It was purchased from Demotte



FIGURE OF AN ANGEL — PART OF AN ALTAR

*In a private collection*

By MINO DA FIESOLE (1431-1484)





FIGURE OF AN ANGEL — PART OF AN ALTAR

*In a private collection*

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# NOTES ON THE COLOR PLATES

ONE OF THE SIGNS of an increased catholicity of taste in art is the number of recent exhibitions in which paintings of many periods have been shown together. These show clearly that there is a growing recognition of the fact that the division of art into definite schools is purely arbitrary and of value for convenience only, rather than as a guide to appreciation. Both collectors and museums have given evidence, through recent purchases, that qualitative standards, rather than matters of period or attribution, are now given precedence. It is no longer enough for a picture to be called an "old master" in order to make it acceptable for an important collection; neither is a "modern" picture condemned simply because it appears to depart from traditional forms. The search seems to be for good pictures, regardless of their dates, for these, in spite of surface differences, are united by their fundamental quality.

It is quite natural that the things with which we are on most familiar terms should have been first affected by changing taste. Only a few years ago decorators insisted on "period rooms," absolutely correct, as to date, in every detail. Rooms which were intended to be lived in were turned into stilted halls of antiquarian record in the fond belief that characteristic earlier settings had been reproduced. The spiritlessness of such rooms as well as the basic fallacy on which they were planned, fortunately made their vogue short-lived. To-day we combine the products of even remotely related periods without misgivings. Good taste in furniture, we have learned, does not consist in a knowledge of dates.

Dates are, certainly, convenient guides, and there are those who will regret the passing of their supremacy. They were something to tie to, readily understandable if not very exciting. Little imagination is needed to arrange a period collection, but for that very reason the enjoyment to be derived from such a

collection is limited. The search for quality requires a quicker appreciation, but it brings much more satisfying returns.

The period collection of paintings, as well as that of furniture, is often less interesting than one made irrespective of dates. It is of course possible to apply qualitative standards to the work of any period and to make selections accordingly, but the search for quality will almost always lead the collector beyond the confines of one school.

The "collection" of color illustrations which THE ART NEWS publishes to-day has been chosen from among the most important paintings since the Renaissance which have been of especial interest during the present season. Some of them have just been brought to America, others have been acquired by noted collectors or museums, or have figured prominently in sales or exhibitions. Naturally it has been possible to illustrate only a few of the most important pictures of the season.

In addition to the paintings the color illustrations include those of two rare illuminated manuscripts of the XVth century.

The seven plates which follow this page have been arranged according to the centuries with which each painter is identified, and alphabetically within those limits. The other plates mentioned here are placed as follows:

French Illuminated Manuscripts, pages 40 and 41  
 "Lucretia," by Rembrandt, Frontispiece  
 Portrait of the Earl of Warwick, by Van Dyck, Back Cover  
 Portrait of Mrs. Davenport, by Romney, page 19  
 Vaughan Portrait of Washington, by Gilbert Stuart, page 29  
 "La Tasse de Chocolat," by Renoir, Front Cover

## I, II. FRENCH ILLUMINATED MANUSCRIPTS XVTH CENTURY

The first of these represents a fête at Tarento which is being held in spite of the fact that the city is menaced by Roman boats. It is a page from the "Histoires Romaines" by Jean Mansel and is now kept in the Bibliothèque de l'Arsenal, Paris. The other is from the "Chroniques de Normandie," done for the Bishops of Rouen. Both of these plates are used here by courtesy of L'Illustration.

## III. TINTORETTO (JACOPO ROBUSTI) 1512-1594

"Madonna and Child in Glory"

This splendid example of Tintoretto's late period was recently brought to America by Durlacher Brothers and has been purchased by the Cleveland Museum of Art.

## IV. TITIAN (TIZIANO VICELLI) 1477-1576

Portrait of a Young Man

This portrait shows the power and dignity characteristic of Titian's portraits. It has recently been brought to America by Mr. John Levy and is here reproduced in color for the first time.

## V. FRANZ HALS (1580-1666)

"Laughing Child"

All the vitality and gayety which is associated with Hals' later portraits is found in this small canvas. It is in the possession of Howard Young.

## VI. REMBRANDT VAN RIJN (1606-1669)

"Lucretia"

The showing of this picture, in the "El Greco to Gauguin" exhibition at the Reinhardt Galleries, was one of the great events of the present art season. "Lucretia" was only recently discovered in England and brought to America. It belongs to Rembrandt's last period and is related to his "Jewish Bride." The picture is now in the collection of Mr. Hershel V. Jones.

## VII. SIR ANTHONY VAN DYCK

Sir Robert Rich, Earl of Warwick

The great influence which Van Dyck exercised on the later English painters is clearly illustrated by this portrait in the grand manner from the collection of Mr. Julius Bache of New York.

## VIII. F. H. DROUAI (1725-1775)

Portrait of the Marquise de Villemonble

Drouais was one of the foremost portrait painters in XVIIIth century France. This picture, an unusually fine example of his art, has just been brought to New York by Wildenstein & Co.

## IX. GEORGE ROMNEY (1734-1802)

Portrait of Mrs. Davenport

Romney's kit-cat portrait of Mrs. Davenport is regarded as one of the finest of his pictures. Until July of last year it had remained in the possession of the Davenport family, but in the Bromley-Davenport sale at Christie's on July 28, 1926, it was purchased by Sir Joseph Duveen for £60,900, the record price at auction for Romney and, at that time, for any English picture. This record has been surpassed only by Lawrence's "Pinkie," recently purchased by Sir Joseph Duveen.

## X. GEORGE ROMNEY (1734-1802)

Portrait of Mrs. Angerstein

Mrs. Angerstein, wife of John Julius Angerstein, was painted by Lawrence as well as by Romney. J. J. Angerstein was a noted amateur, as well as a merchant and founder of the modern "Lloyd's." His collection formed the nucleus of the National Gallery. This portrait by Romney of his wife has just been brought to America by Howard Young.

## XI. GILBERT STUART (1754-1828)

The Vaughan Portrait of Washington

This famous portrait, the original of the "Vaughan Type," was painted from life in Philadelphia in September, 1795. According to Rembrandt Peale, five replicas were made by Stuart who sold this original to William Willstanley. The latter sold it in London to Samuel Vaughan. From his descendants it passed to Joseph Harrison of Philadelphia. Thomas B. Clarke, the present owner, bought it from the Harrison estate in 1912.

## XII. PAUL GAUGUIN (1848-1903)

"Te Raau Rahi"

The colorful history of Gauguin's art is too well known to need repetition. "Te Raau Rahi" belongs to the finest group of his South Sea Island pictures, the group which includes "Contes Barbares," "L'Esprit Vieille," "Otahi" and "Nave, Nave Mahaia." It was exhibited at the Reinhardt Galleries in their great "El Greco-Gauguin" exhibition.

## XIII. PIERRE AUGUSTE RENOIR (1841-1919)

"La Tasse du Chocolat"

This portrait, one of Renoir's finest, was painted in 1879, during the period which many connoisseurs have considered his best. The picture was exhibited at the loan exhibition of paintings by the Impressionist masters held at the Durand-Ruel Galleries in December of last year.

## XIV. VINCENT VAN GOGH (1853-1890)

"La Maison Haute"

This painting is thought to be the last picture which Van Gogh painted at Arles. It is one of his most powerful and successful landscapes. It was exhibited in the "Classics of Modern Art" shown by De Hauke & Co. in April.





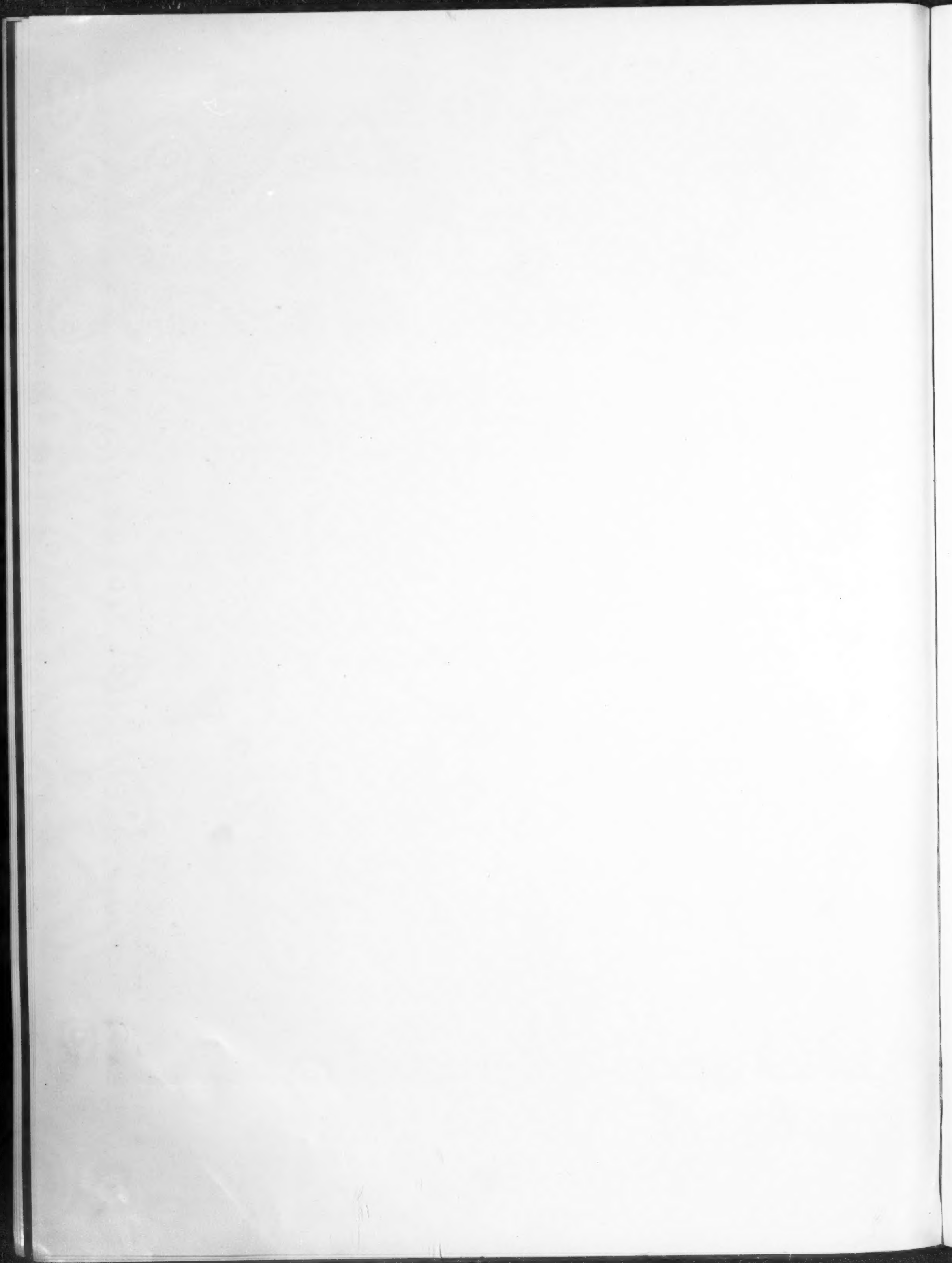
Courtesy of Durlacher Brothers

"VIRGIN AND CHILD IN GLORY"

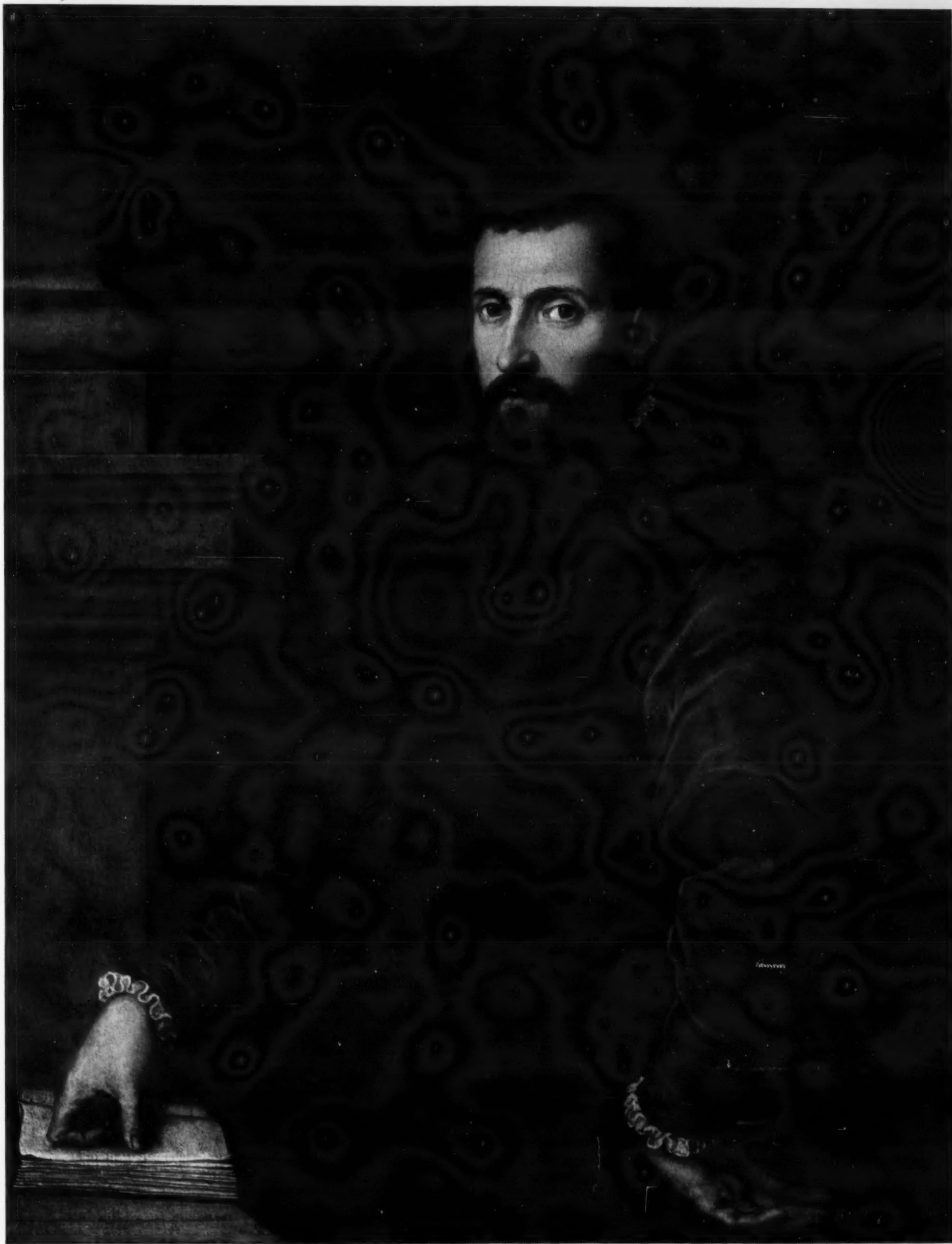
By

TINTORETTO

Now in the Cleveland Museum of Art, Huntington Collection





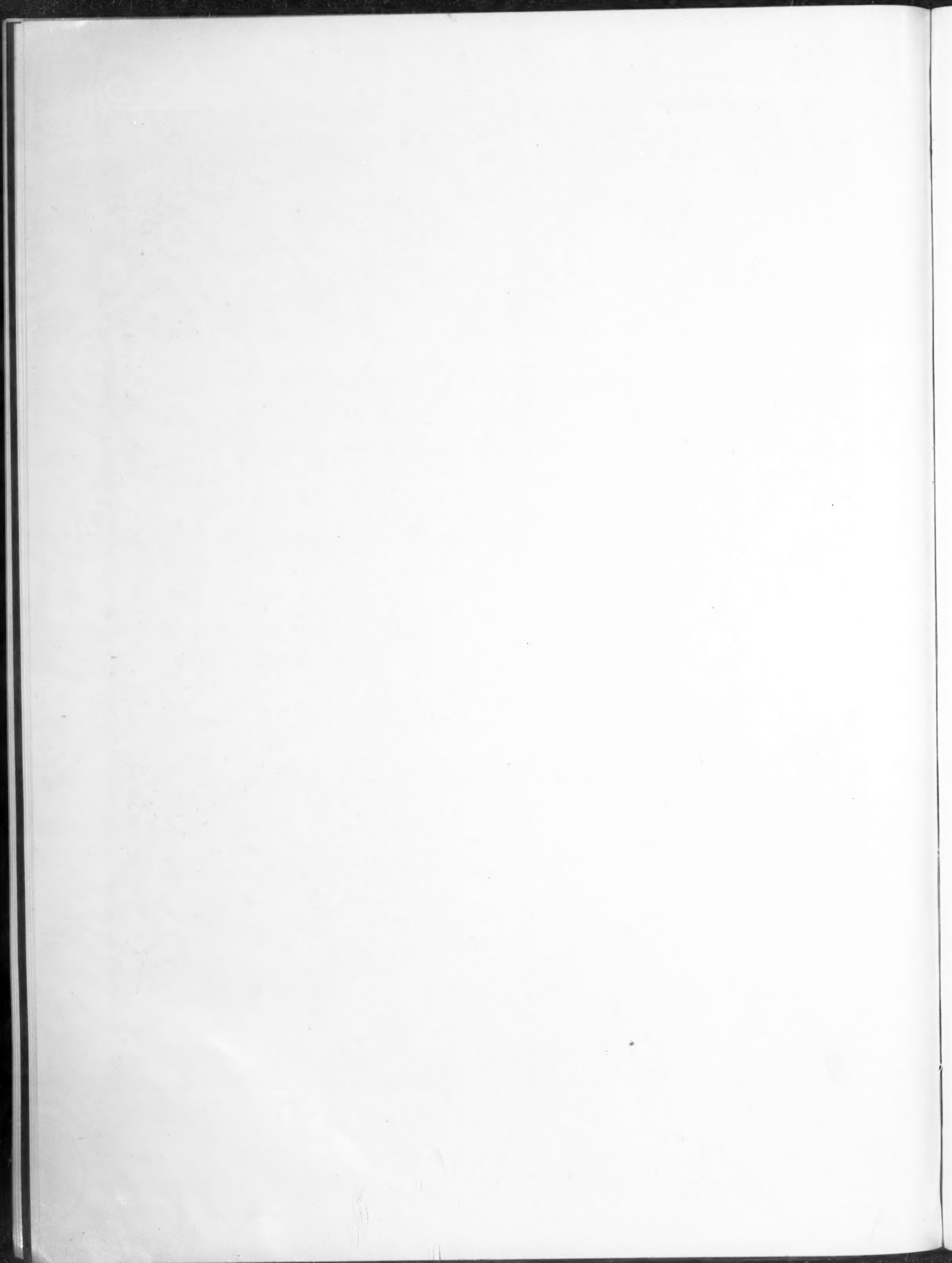


PORTRAIT OF A YOUNG MAN

By

TITIAN

Courtesy of the John Levy Galleries





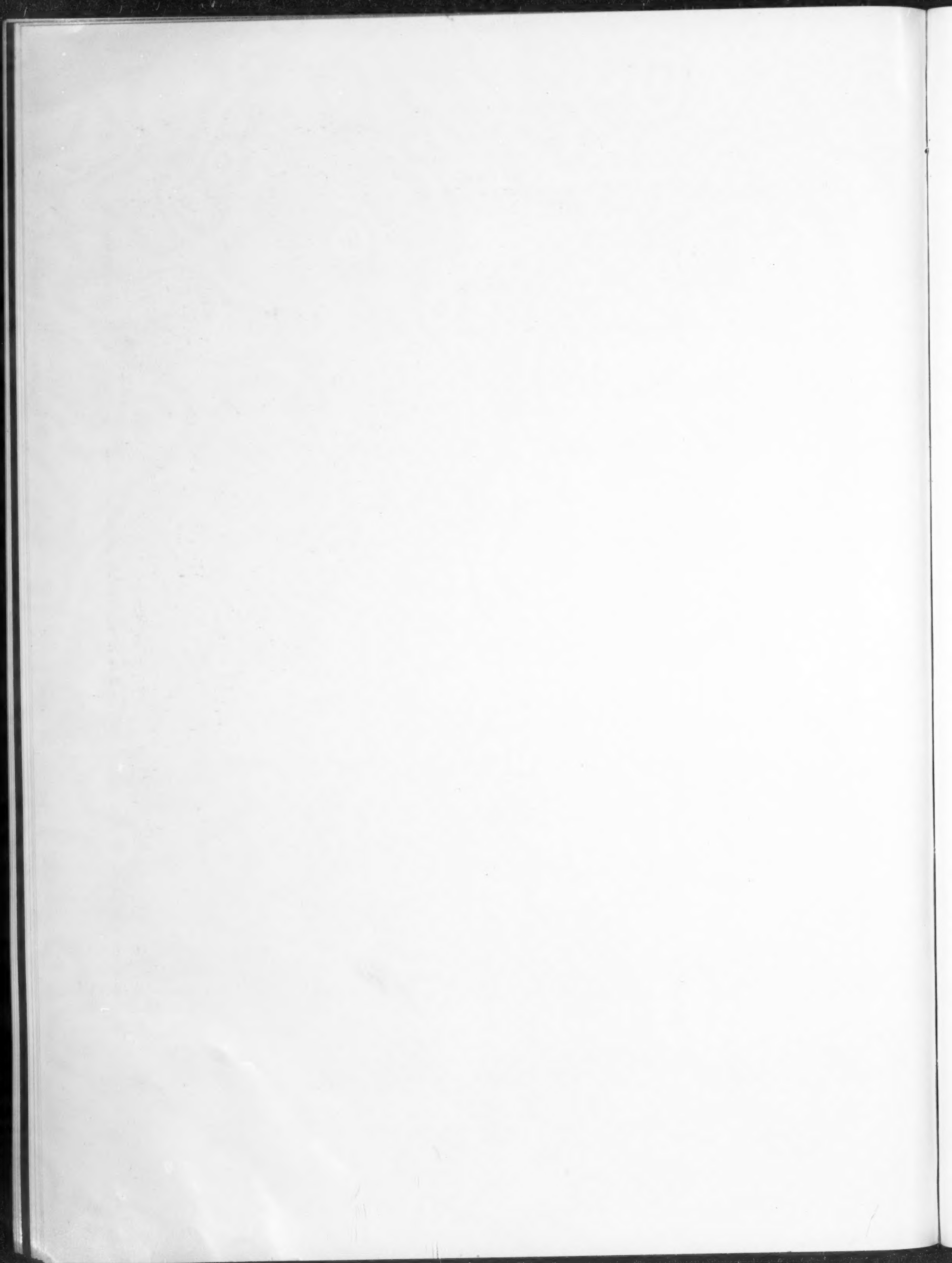


"LAUGHING CHILD"

By

FRANS HALS

Courtesy of the Howard Young Galleries





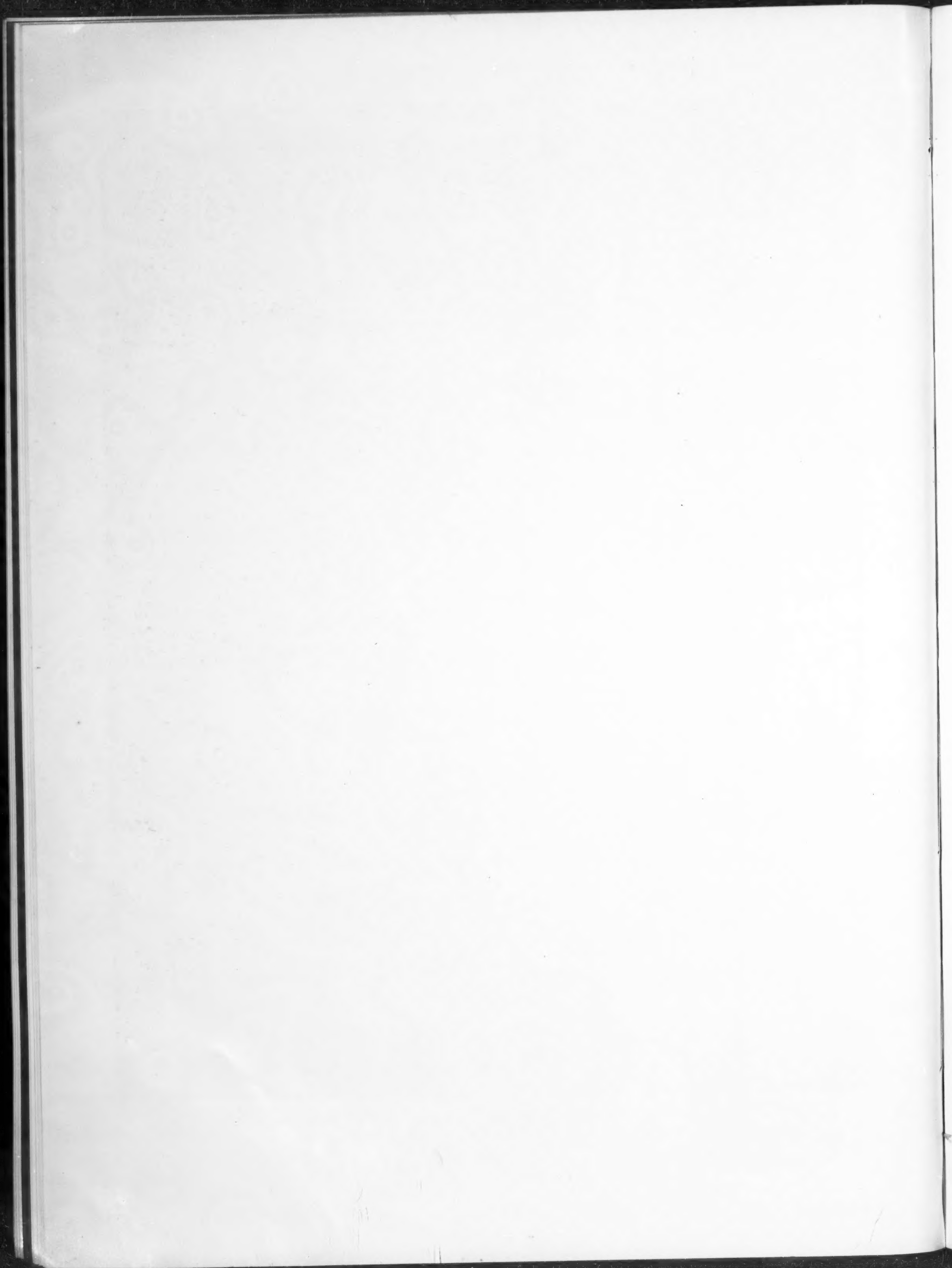


PORTRAIT OF THE MARQUISE DE VILLEMONTBLE

By

F. H. DROUAI

Courtesy of the Wildenstein Gallery





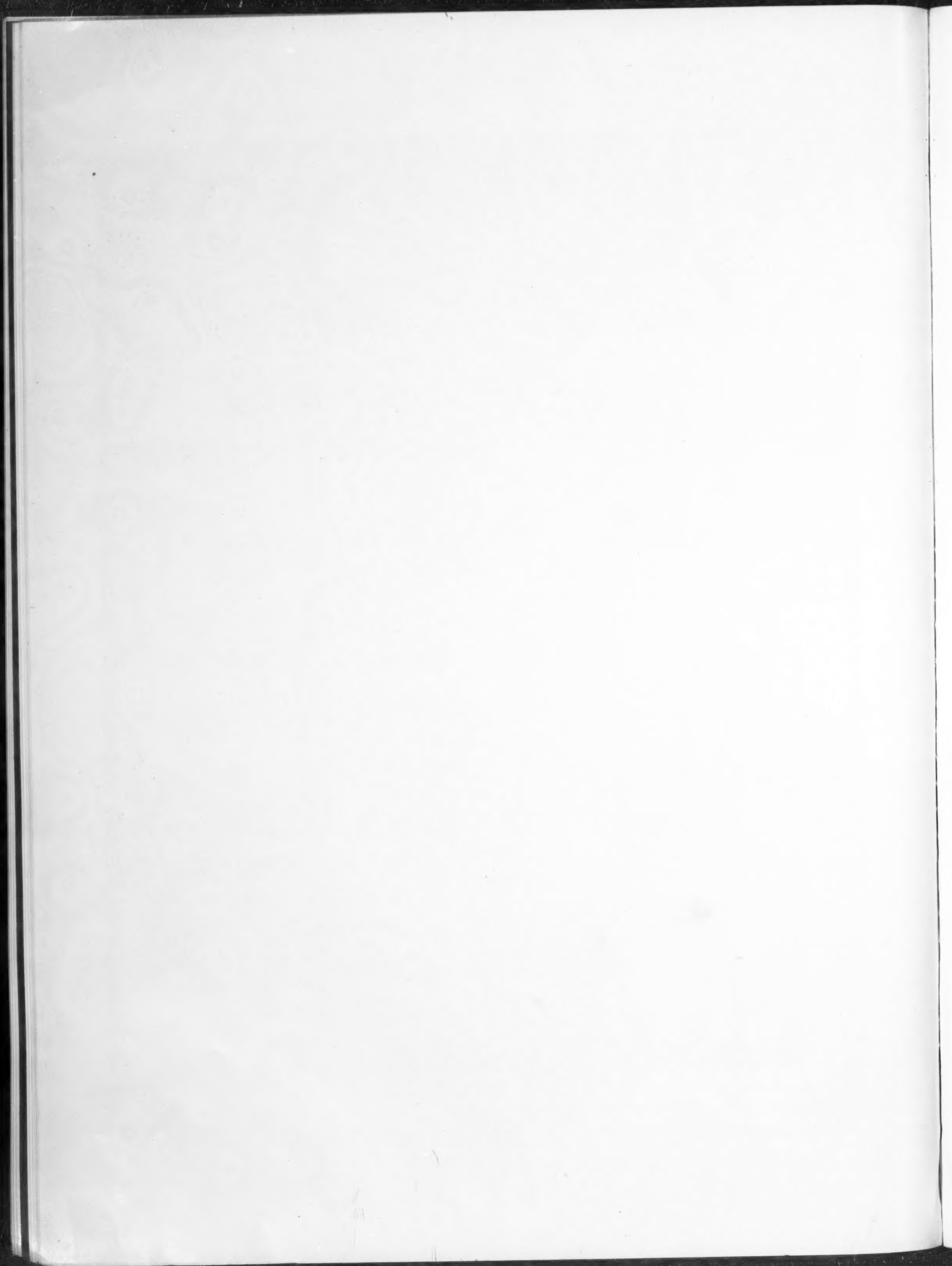


PORTRAIT OF MRS. ANGERSTEIN (MISS PAYNE)

By

GEORGE ROMNEY

*Courtesy of the Howard Young Galleries*



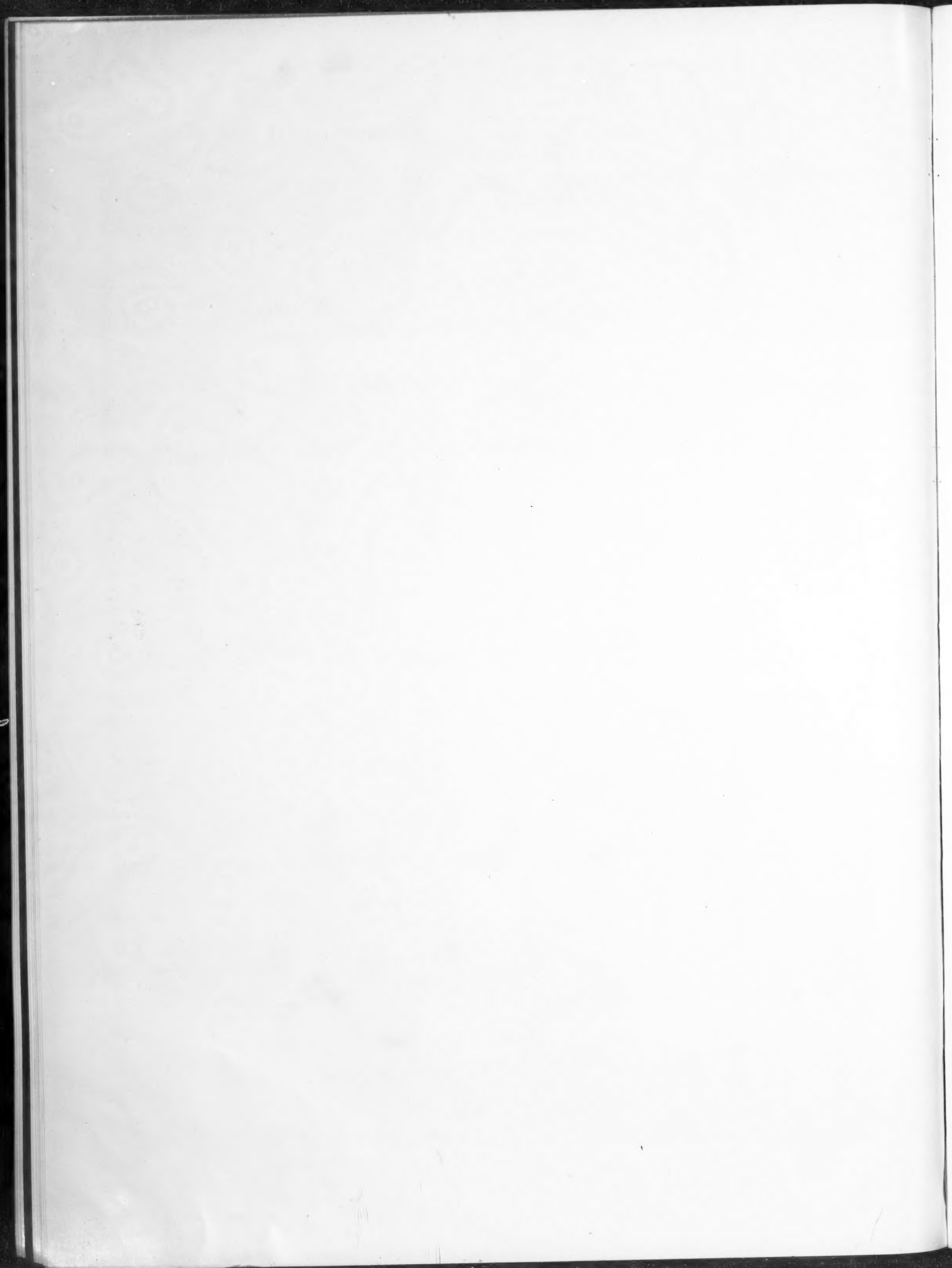




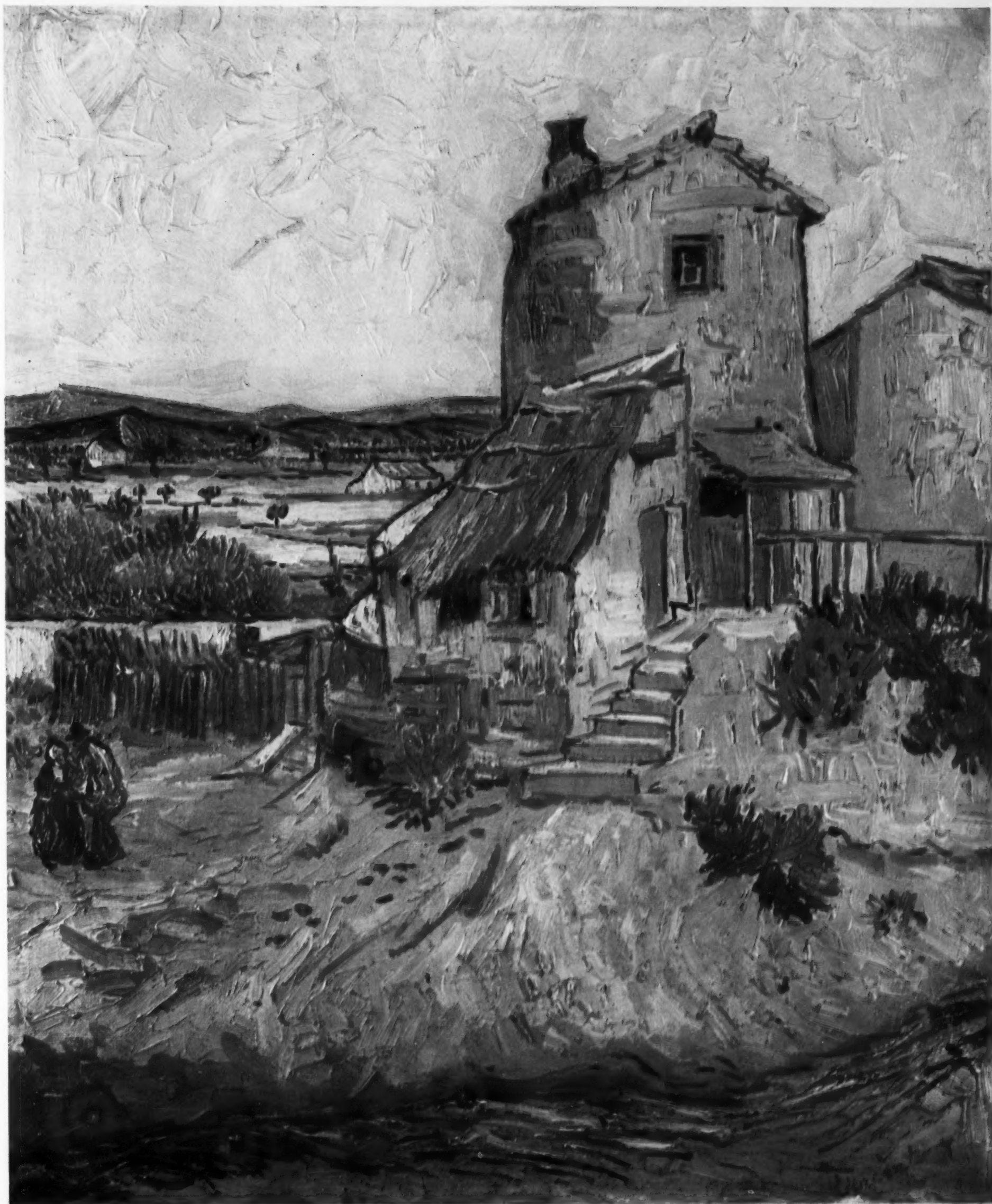
"Te Rau Rahi"

Courtesy of the Reinhardt Galleries

By PAUL GAUGUIN







"LA MAISON HAUTE"

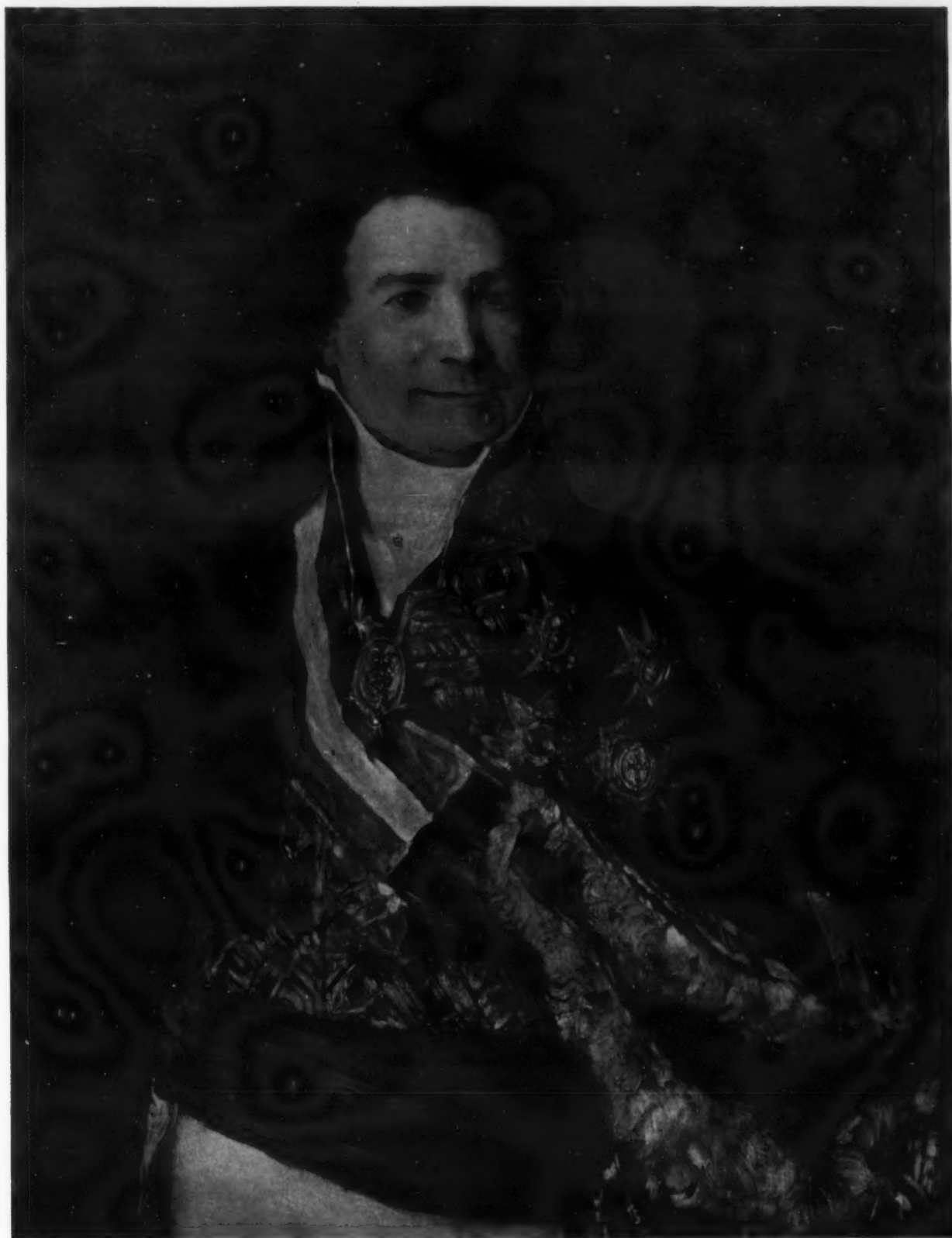
By

VINCENT VAN GOGH

*Courtesy of the De Hauke Galleries*







PORTRAIT OF DON CARLOS CONDE DE ESPAÑA

By GOYA

## UNKNOWN SPANISH MASTERPIECES

By AUGUST L. MAYER

EDITOR'S NOTE:—On this and the four following pages we publish for the first time several of Dr. August L. Mayer's recent discoveries in Spanish art. The descriptions of the various works have all been written by Dr. Mayer.

**T**HE PORTRAIT of Don Carlos Conde de España by Goya is not mentioned in the Goya literature. It appeared a few years ago in a private collection at Madrid. One recognizes at first view that it must belong to the latest period of the master, and we can prove by style and biographic details that the picture cannot have been executed earlier than 1824. The man here represented was one of the most loyal generals of King Fernando VII., a very ardent Catholic and ambitious to be a diplomat. The grand cross of the Order of Carlos III., which he wears in the portrait, was given to him on December 24, 1823, by Fernando VII. He was later on "Capitan General" of Navarre and died in Cataluña, the victim of a riot.

The treatment of the head is very similar to that of the portrait of D. Ramon Satué, Lord Mayor of Madrid, dated 1823, now in the Rijksmuseum at Amsterdam. The very large and pictorial way in which the costume with the decorations and the feathered hat is executed, is characteristic of Goya's portraits which followed his portrait of a statesman, dated 1815, and now in the collection of Dr. Meyer at Carlsbad. The portrait of the Count de España is at present the property of the Galerie D. Heinemann at Munich.



THREE OF A SERIES OF CARVED WOOD BUSTS OF THE APOSTLES

By EL GRECO

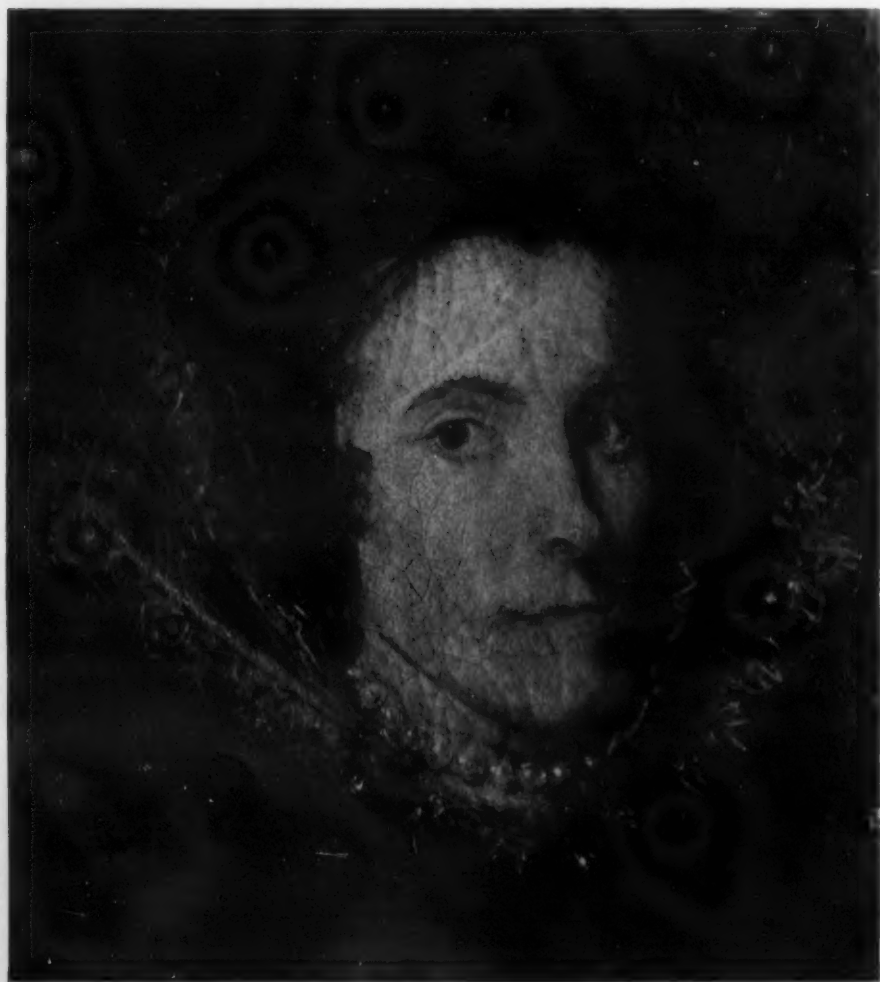
AS WE KNOW by documents and preserved monuments El Greco was not only a painter but also a sculptor. Naturally all that makes his paintings so fascinating, the visionary, antinaturalistic style supported and completed by his very personal use of color and the supernatural light which glows in his canvases, cannot be repeated in sculpture. For in sculpture the real material is evident from the beginning. In spite of that we feel in his sculpture the same intended artistic deformations done with the purpose of emphasizing the spirit of his creations, of the world and persons he wants to represent. I have published in my large *Catalogue Raisonné of the Work of El Greco* a sculpture, carved in wood, representing the bust of an apostle, and I said there that it certainly belonged to a series. Last autumn I was so fortunate as to find a half dozen busts, each about fifty centimeters high, which evidently belonged originally to the same series. This part of an *apostolado* is in a Madrid private collection. The owner did not know what he had. Four busts he had put in the cellar with second-rate objects which he had formerly collected! The busts are not all equal in quality, but some of them are of great beauty and they betray the deep impression which Michelangelo made on the artist, an influence which we notice also in more than one picture by the master. The very modern manner in which the costume of the apostles is carved is most characteristic of El Greco.—A. L. M.

IN THE POSSESSION of H. M. the King of Spain in the Royal Palace at Madrid are two portraits, two female busts, which we reproduce to-day for the first time. The author is unknown; they are attributed to Velasquez. In my opinion they are by Juan Bautiste del Mazo, the pupil and son-in-law of Velasquez. The lady with the lace collar is painted completely under the influence of Velasquez and so extremely near to him, one may say, that there is to be noticed a certain influence of El Greco, whose portraits Velasquez admired. But there are also certain details in the drawing and a "superboldness" in the brushwork, which seem to indicate that the picture cannot be by Velasquez him-

self, who gives always the real sense of the form without any exaggeration. The head of the girl is evidently painted a couple of years later and corresponds perfectly to the late style of Mazo as it is represented by the large family portrait in Vienna. The painting is very liquid, but the drawing and working, especially of the eyes, is far removed from the inimitable style of the later Velasquez. Nevertheless this portrait does not lack Spanish feeling, Spanish spirit and blood. Perhaps the girl represented here is a daughter of the master. There is a certain similarity to the eldest daughter in the Vienna family portrait, in which she appears younger and with a smaller mouth.—A. L. M.

"LADY WITH A LACE COLLAR"

Here given to JUAN BAUTISTE DEL MAZO



"PORTRAIT OF A GIRL"

Here given to JUAN BAUTISTE DEL MAZO







PORTRAIT OF ELIZABETH, FIRST WIFE OF PHILIP IV. OF SPAIN

By VELASQUEZ

THE PORTRAIT of Queen Elizabeth, first wife of King Philip IV. of Spain, which we publish to-day is entirely unknown in the Velasquez literature. It is similar to the picture in the Vienna Gallery, which was sent in 1632 from Madrid to the court of Vienna. There has been general agreement for many years that the Vienna example is not entirely by the master's own hand. The picture which now appears proves this in the clearest way, because it is obviously superior to the Vienna portrait. Also it is a little earlier and must have been executed shortly after Velasquez' return from his first Italian journey in 1631. The face is more vivid, fresh and expressive. The treatment of the robe is really masterly and most characteristic of Velasquez in its liquid,

watercolor-like brushwork. There is a freedom and security in the handling of the brushes which is quite unmistakable. With all the impressionism we can perceive, each form and each detail has its real sense. The hands are still modeled in the master's earlier manner. We observe the same difference in style between the present picture and the Vienna example as in the contemporary portraits of the Infant Baltasar Carlos; the earlier one in Boston, painted in 1631, and the example in the Wallace Collection, painted evidently in 1632—but with the difference that both portraits of the Infant Baltasar are entirely genuine, while of the two portraits of the Queen only the newly discovered one can claim this distinction. The picture belongs to the American collector, Mr. Epstein.—A. L. M.



"PORTRAIT OF A MAN"

By MURILLO

**P**ORTRAITS by Murillo are rather scarce, and it is amazing to observe that they are all in private collections, no one undoubted example in a public gallery! The male portrait, hitherto unknown, which we publish to-day, is a further proof of the special gift of Murillo for this branch of the art. Extremely well painted, a work of his later time, it is very lifelike and reproduces evidently not only the exterior of the person with great truth, but also his real character. It is a fine specimen of Spanish naturalism and Sevillian pictorial conception, and of the union of representation in the taste of Van Dyck with Spanish feeling for individuality. Perhaps one day we will know by an engraving who is represented in this picture. It seems to be rather a poet than a "savant." The hands are especially expressive, and their careful modeling and the fine chiaroscuro are characteristic of the best works of Murillo. The picture belongs at present to Dr. Benedict in Berlin.—A. L. M.



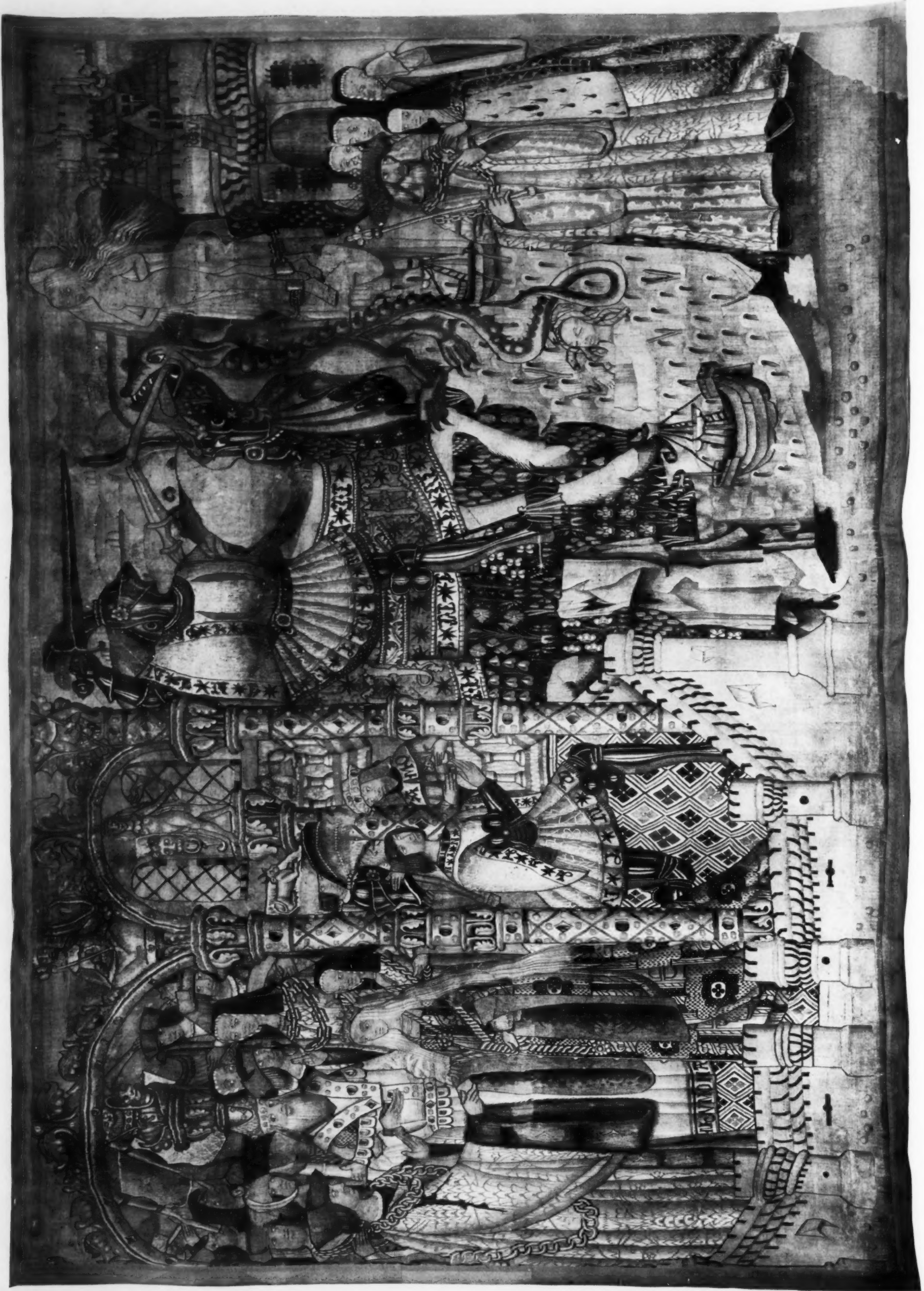


"HOLY FAMILY"

By ZURBARAN

A VERY CHARACTERISTIC composition of the Holy Family belonged some years ago to the Ehrich Galleries in New York. I cannot remember if the picture was called Zurbarán, when I saw it there. Anyhow, it is a fine, genuine work by Zurbarán, of his middle period, that is to say, about 1635, very careful in execution and most noble in feeling. The scheme of composition is very peculiar to the Andalusian School. It seems that the young Murillo followed in his early picture (which belonged formerly to the Weber Collection in Hamburg and later to the Gallery Heinemann in Munich) more this painting by Zurbarán than that of Uceda Castroverde, which is to be seen in the Seville Museum.—A. L. M.



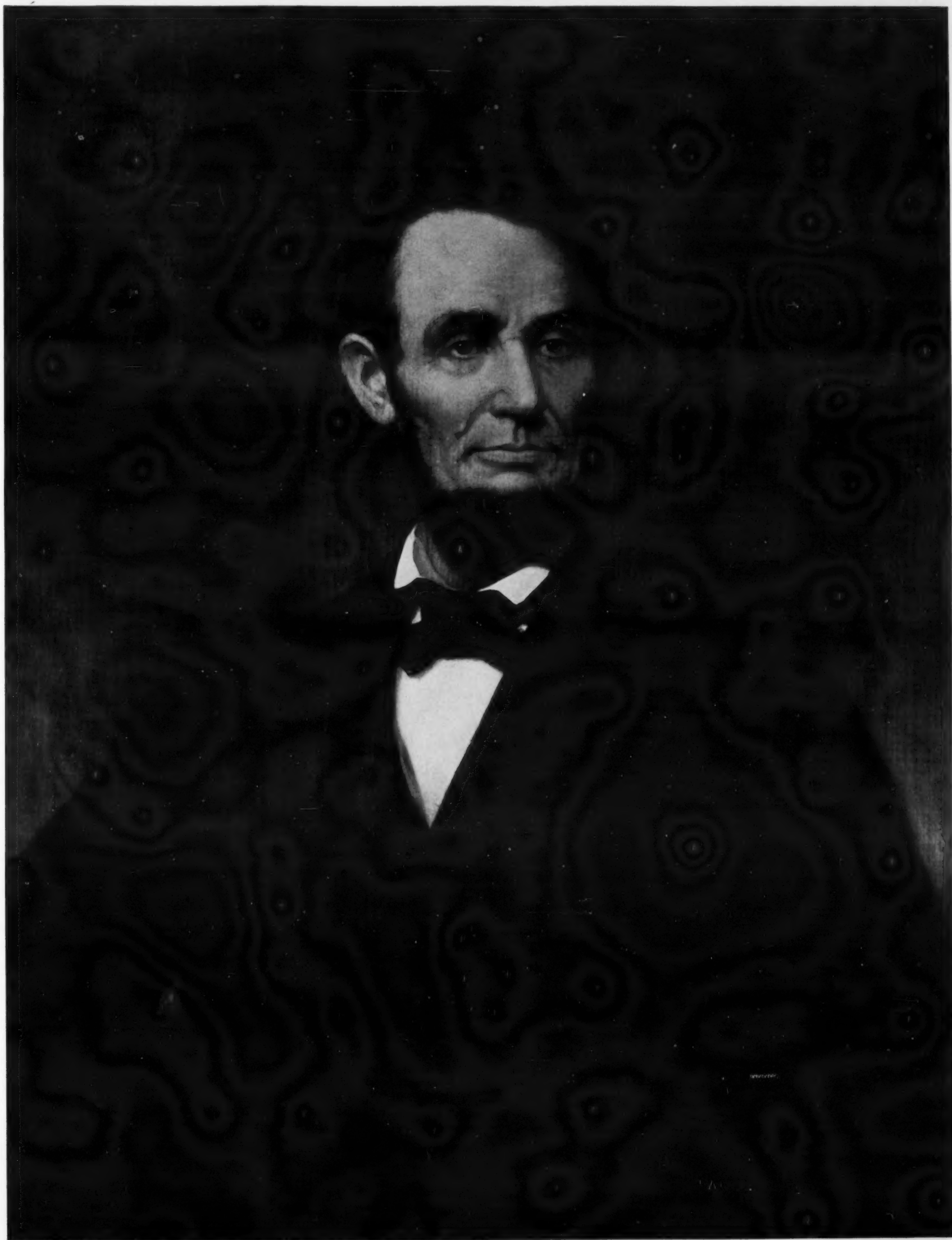


"PERSEUS AND ANDROMEDA"

This important tapestry, 14 feet 8 inches x 10 feet 6 inches, was purchased in February of this year by the Cleveland Museum from P. W. French & Company

GOthic TAPESTRY FROM TOURNAI





PORTRAIT OF ABRAHAM LINCOLN

Courtesy of Louis Ralston & Son

By S. B. WAUGH

Mr. Albert Rosenthal of Philadelphia considers this recently discovered portrait to be an unusually interesting contemporary portrait. "There are exceedingly few contemporary portraits of Lincoln," writes Mr. Rosenthal. "This portrait has an active look and is good in character and has every appearance of having been painted from life. It is freely painted and in Waugh's unusual manner."

XVITH CENTURY  
PERSIAN ANIMAL  
CARPET WOVEN  
IN SILK AND WOOL

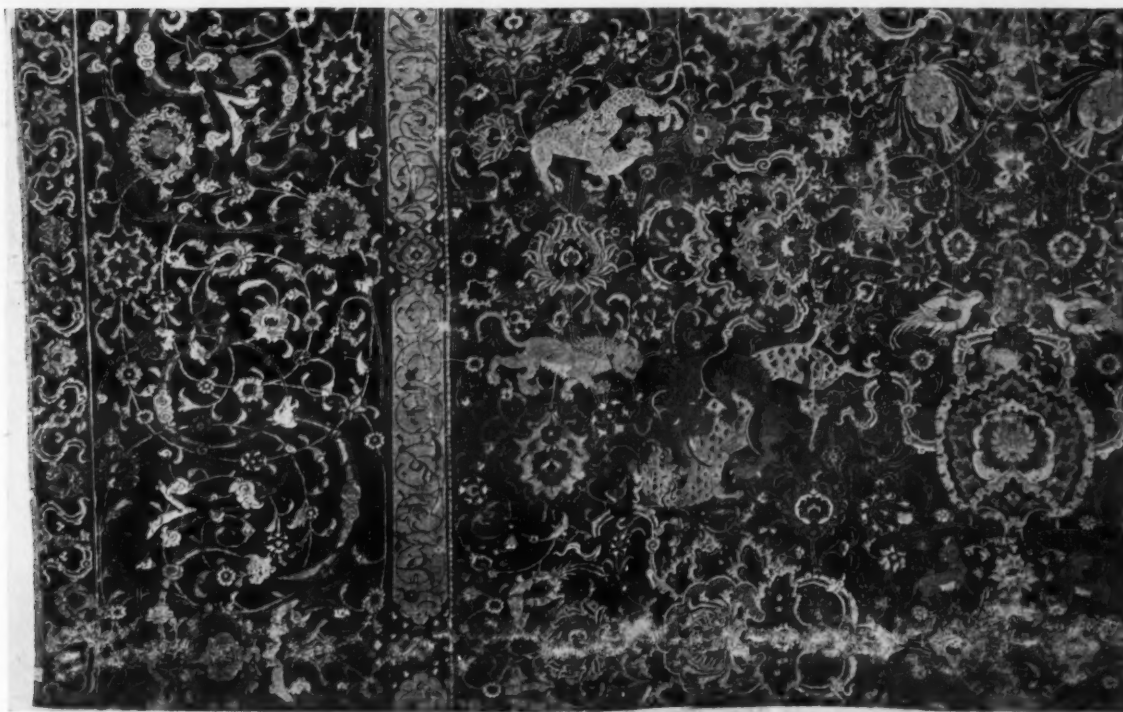
Courtesy of  
Victor Behar





## THE BEHAR CARPET

By ARTHUR UPHAM POPE



DETAIL OF RUG ILLUSTRATED ON OPPOSITE PAGE

**T**HIS CARPET is certainly not only one of the greatest carpets in existence, but one of the greatest achievements in the early history of decorative arts. It was woven somewhere about the middle of the XVth century on some one of the various court looms that were working for Shah Tamasp, who was a sort of Persian Louis XIV. both in the length and splendor of his reign. Just where the carpet was woven it is entirely impossible to say. The use of the word "Isfahan" as a designation is quite unjustifiable. Isfahan was neither at the time this rug was woven, or later, a great center of weaving, nor was it ever the capital of the country. We do not know that Shah Tamasp even had a residence there. The probabilities favor eastern Persia, either the vicinity of Herat or in Khorassan as the place of origin. The institutes of Akbar mention the importation of carpets from Sabzewar in Khorassan, and the carpets apparently referred to in these various Indian documents are the wrongly called Ispahans, with their wide green borders and their fields of glowing claret red, which have some connection with this piece. The so-called Ispahan rugs, of which there are perhaps two thousand in America, some very fine, most of them weak and shabby, were all derived from carpets of this type, and in this piece we see the ancestor and model of them all. It is, of course, quite within the possibilities that the rug was woven at Kashan or Natanz, where there were court looms, following the general type of designs that almost certainly originated in Eastern Persia.

Technically, both in design and in weave the carpet is a masterpiece. Like the finest of the court carpets it is on a silk warp and weft and has over four hundred knots to the square inch. The wool is the finest, evidently specially selected wool, probably breast wool from lambs. It is so lustrous that it is hardly distinguishable from silk, and many critics believe that wool is a more appropriate medium than silk for great carpets. The dyes likewise represent the highest achievement of the dyer's art. The lustrous and glowing emerald green of the border is perfectly balanced by the complimentary equally lustrous crimson of the field. The main border and inner field are separated by a string of cartouches in a clear, brilliant gold, carrying verses from some unidentified Persian poet.

The patterning of the carpet itself is as complicated and as perfectly designed as a symphony. The first impression is one of the most unfathomable intricacy. Vines swing in great colliding spirals enriched with huge leaves and blossoms, interwoven with patterns of smaller tendrils, moving with a lighter and more vivacious rhythm. In and out among the great floral forms are seen powerfully drawn animals, some ranging free and others locked in furious combat. These animal delineations show a superb mastery of expressive silhouette. A great golden lion fells a huge mythical beast with startling ferocity. Other animals, real and mythical, dash about in liveliest animation. Both in the border and in the field ribbon-like Chinese cloud-bands flutter in and out of the patterns with a magical grace. The Chinese themselves never depicted this charming device with such a floating, fluttering line, but for all the amazing intricacy and movement of the carpet, it is nonetheless stately and perfectly composed. Underneath all the variety is a strict and clearly thought-out structure, which imparts a concealed order and security to the entire composition. The arrangement of the patterns, while nowhere obvious, is also nowhere in the least degree at random, but everything has been planned and placed with the same sensitive care that is demanded in the composition of a sonnet. Not only does the fundamental structure of these balanced spirals give a unity and repose to the entire composition, but the lively movement of the vines and the animals is at regular intervals arrested by beautiful great palmettes in gold, green and ivory. These provide resting points for the eye and impart to the whole composition a majestic rhythm which is immediately sensed by an observer.

The pattern for the carpet was without doubt drawn by someone of the special designers or illuminators in the employ of the court. No such design could have been created except by some highly trained and gifted person. Months of careful planning must have been needed before the weaving was begun, and indeed much more than time and industry were requisite, for this composition shows the work of a creative imagination of the highest order.

Needless to say, the carpet is excessively rare. Saving for its own pendant still in the possession of the Austrian crown, no whole carpet of this type exists anywhere.

The cartoon itself was re-woven a number of times. There is another very much damaged piece in the Austrian collection of the same type. Various fragments exist, both in Vienna and in Paris, showing parts of the same field, with different borders. In this country Mr. George Hewitt Myers owns a later rendition of the same cartoon but on a smaller scale and with the outer borders missing.

It perhaps is too early to give to this carpet its final rank among the great carpets that are still in existence. The standards for judging carpet designs are not yet so completely disciplined and informed as are, for example, the standards of judgment for Greek sculpture and architecture or European painting of the great periods. Our estimations of the aesthetic value of great carpets are slowly changing under the pressure of time and fuller experience, but that this carpet will always be ranked among the first ten is a conservative statement.

No qualified student would want to try to indicate the exact order in which the existing carpets are to be ranked, but it is an agreeable and useful undertaking to try to select from the fifty or sixty great carpets still existing the supreme examples.

For the sake of limiting and simplifying the problem only Persian carpets are considered in the following list, which comes pretty near to the consensus of opinion among experts to-day. Each expert, of course, would no doubt make some modifications in the list, but it is probable that there would be a substantial agreement that the following pieces are the greatest examples of the art of carpet weaving: (The order is not to be taken too seriously.)

First, there is the great hunting carpet in the Austrian state collection, and its near mate belonging to Baron Maurice Rothschild of Paris. Second, the famous Ardebil carpet in the Victoria and Albert Museum, of which there is a pendant somewhat damaged and reduced in this country, belonging to Sir Joseph Duveen.

Some authorities, like Dr. Bode of Berlin, would place even ahead of the Ardebil carpet and the Austrian hunting carpet, a magnificent animal rug in red and dark blue, which is in the Victoria and Albert Museum. This rug has not been publicly exploited and has not the fame of the Ardebil carpet and the Austrian hunting carpet, but when carefully examined, it does seem unsurpassable.

Fourth, there is the great hunting carpet at Milan, recently come into the possession of the nation from the collection of the late Queen-Mother of Italy. This carpet, which is as yet practically unknown, will be published in an article to appear soon in the Italian art magazine, *Dedalo*.

Many people would probably rank the Behar rug and its mate in the Austrian museum as the fifth carpet in artistic value and importance.

Rivals for such a rank would be found in the tree carpet belonging to Mrs. C. F. Williams, now on exhibition at the Metropolitan Museum, which some textile experts feel exhibits an exalted quality of inspiration that might even entitle it to be ranked first.

There is in the possession of Mr. Clarence H. Mackay a great medallion and animal carpet, the mate of which is one of the chief treasures of the Kaiser







## LAWRENCE'S "DUCHESS OF CLEVELAND"

By  
W. ROBERTS

**T**HIS MAGISTERIAL whole-length by Sir Thomas Lawrence, P.R.A., belongs to what may be described as the artist's "courtier" type of portraiture, admirable in every way, but with a somewhat austere and commanding dignity. Hoppner also painted a whole-length portrait of the same lady, Elizabeth Duchess of Cleveland, and both portraits hung at the Cleveland family seat, Raby Castle, Durham, for a century after they were painted, but Hoppner failed where Lawrence succeeded. Lawrence's portrait of the Duchess of Cleveland, as seen in this reproduction, might very well be cited as that of a woman in whose veins flowed the blood of generations of the English aristocracy, but the plain sober fact is that she was of very humble origin—for Elizabeth Russell was the daughter of Robert Russell, a market gardener of Newton House, Burminster, Co. York. But Lawrence has handed her down to posterity endowed with the elegance, grace and dignity with which the popular mind envelopes a Duchess of the British peerage.

Little or nothing is known of her early years. She is described in the new edition of G. E. Cokayne's *Complete Peerage of England* as "formerly the mistress of Coutts the banker," and it is doubtless through this somewhat anomalous position that she was brought into immediate contact with London society, for at that time these irregular associations were not regarded with a severe eye. Writing in July 1913, Lady Holland remarks, "Lord Darlington is to marry his *bonne amie*, Mrs. Russell *alias* Fonnereau, this week." Lord Darlington was the third earl, and was born in 1766, was Lord Lieutenant and Vice-Admiral of the County of Durham and Colonel of the Durham Militia. He succeeded his father in the Earldom in 1792 and was created Duke of Cleveland on January 29, 1833. His first wife was Lady Katherine Margaret Powlett, daughter and co-heiress of Harry, sixth and last Duke of Bolton. This lady, by whom he had several children, died in June, 1807, their three sons succeeding respectively as the second, third and fourth Dukes of Cleveland, the title becoming extinct in 1891 on the death of the fourth Duke. The Earl of Darlington, as he then was, married by special license at his house in St. James's Square, London, on July 27, 1813, as his second wife, the Elizabeth Russell whom we now see in Lawrence's imposing portrait, but by her had no issue. The Duke himself died on January 29, 1842, and his Duchess survived him until January 31, 1861, when she died at 23 Grosvenor Square, leaving a fortune of about £300,000, a very large one at that time. There were then three ladies with the title of Duchess of Cleveland: (1) Elizabeth, who sat to Lawrence for this portrait; the wives of her two stepsons, (2) Caroline, and (3) Catherine.

This portrait, as was the custom in pre-photograph days, was painted at about the time of her marriage in 1813. As her age was given as 84 at her death in 1861, she would have been born in 1777 or 1778.

Lawrence's portrait of Elizabeth Duchess of Cleveland remained at Raby Castle, unexhibited and unrecorded in various books on Lawrence, until its pur-



"ELIZABETH DUCHESS OF CLEVELAND"  
Canvas, 94¼ x 58½ inches.

By SIR THOMAS LAWRENCE, P.R.A.  
Courtesy of T. Agnew & Sons, London.

chase privately in recent years. It was No. 18 in the Exhibition of Old Masters of the English School on behalf of the Nation's Fund for Nurses held at Messrs. Agnew's Galleries, 43 Old Bond Street, London, November-December, 1920 (and by error was described in the catalogue as representing Caroline, wife of the third Duke of Cleveland). This splendid portrait of a distinguished-looking woman is in an admirable setting of an extensive landscape with trees on either side; and no more characteristic example of Lawrence's work during the second decade of the nineteenth century could be desired for a public museum or a private gallery.





PLATE ONE. XVIII CENTURY ENGLISH COURT CUPBOARD WITH FINE CARVING AND INLAY

## ANTIQUES, REPRODUCTIONS, COLLECTORS

By MATLACK PRICE

**S**INCE furniture was first brought overseas to the American colonies, much furniture history has been written and much remains to write. It is the present writer's intention to cover here a few points that seem to have escaped general chronicle in the magazines and to address himself particularly to the collector, with some comment on the interest and pleasure of furniture collecting, and on the value and importance of furniture collections made by museums.

For convenience four principal divisions of furniture may be regarded as comprising the sources of furniture in America—antique furniture brought over in Colonial times; antique furniture made by the colonists and by makers in the days of the early republic; antiques brought over today, and fine reproductions made today.

The authenticating of old furniture has many difficulties not attending the authentication of paintings, largely because so much furniture changes hands in auction and private sale without preservation of its pedigree. And in the case of paintings, if we exclude counterfeits and forgeries, we have the artist's signature or his manner of painting as means of substantiating authenticity.

Some furniture is pedigreed, with documentary evidence, but for the most part reliance must be placed on the integrity of the dealer and on the evidence given to the expert eye in the examination of the piece itself. Knowledge of furniture is essential, and there are those in the furniture field who can pronounce a piece genuine or spurious by a hundred minute indications. It is reassuring to reflect that, in order to deceive an expert, the dishonest artificer needs to be an expert himself—and few are, in spite of their cleverness.

The genuine antique reveals its authenticity in many ways—the wood of which it is made, the manner of its making, as to joints, blocking, glueing and construction, its finish, its hardware, its many hidden parts—he must be a clever faker indeed whose work can deceive in all these details. I think that there is a good deal of false alarm experienced by collectors in acquiring antique furniture, because the real antique carries with it an unmistakable feeling of its authenticity, even if its details are not minutely examined.

The reconstructed antique is often supposed to be more baffling than the complete counterfeit, but its artifice is usually more apparent because of the comparison that may be made in its old and new portions. If, for instance, an old

chair back is made into a new chair, it is virtually impossible to exactly duplicate the wood, and to construct and finish the new portions so that they cannot be distinguished from the old.

A development of marked significance in antique dealing is seen in the formation of the Antique and Decorative Arts League, a group of prominent dealers who have come together to formulate a code of ethics in the antique business. Meetings of the League have been duly chronicled in this publication, and the following paragraphs are quoted from its issue of December 25th, 1926:

"If, through announcement and experience the buyer learns that he is safe with any member of the League the organization will assume tremendous consequence in the art trade. Their business will prosper, buyers will feel a more secure happiness in their possessions and will, therefore, be more anxious to add to them. To bring about such a result the League must first pledge its members to rigid honesty and, second, see that the pledge is kept.

"The code can be kept quite simple. So far as their traffic with the public is concerned only one provision is necessary. It might read—'We guarantee that every object offered for sale in this establishment is completely described as to condition, restoration or renovation, age, provenance and authorship and that such description is correct in every detail, according to our best knowledge and belief. We further agree to take back, at the purchase price, any object the description of which is later questioned by competent opinion.'"

The code of ethics which has since been adopted contains many admirable clauses which cannot but make for general public confidence on the part of the antique-buying public. Every object is to be described correctly as to condition and period on whatever invoice or other documentary form accompanying a purchase. Restorations, changes or conditions unknowable to the purchaser are to be specifically described. Fair judgment and honorable opinions are to characterize competitive business. When correct knowledge is at the dealer's command, mistaken attributions or descriptions will not be accepted either by the League or by the public, and all League members are to agree to refund the purchase price of any article wrongly described or attributed, on written notice from the Executive Committee.

It is obvious that nothing but widespread good can come of such a group of antique dealers actuated by their belief in the importance of ethical practices.





PLATE TWO. ONE OF A PAIR OF CHIPPENDALE COMMODES WITH ORMOLU HANDLES. FORMERLY IN THE COLLECTION OF ADMIRAL SIR LEWIS BEAUMONT.

A great deal of furniture was brought over from England by the colonists, furniture of several kinds, according to the status of those who brought it. The gentry of Virginia and the Carolinas brought over fine pieces, representing the best cabinet-work of their time in England, while the Puritans brought to New England the plainer, simpler things that characterized them at home. Some French furniture came to New Orleans in its days of French dominion, and the Dutch settlers around New York and in northern New Jersey brought with them some sturdy pieces from Holland. More French furniture, of a later date, came

PLATE THREE. QUEEN ANNE WALNUT CABINET, C. 1740. FORMERLY IN THE LEINSTER COLLECTION



PLATE FOUR. QUEEN ANNE TALLBOY, ENGLISH, C. 1710. WALNUT VENEERED ON OAK. GILT GESSO ORNAMENT

over during the War of 1812 when there was no trade with England—and today the importation of fine antiques is continuous, from England, France and Spain.

It was not long before the colonists began, necessarily, to make furniture in this country, though at first they lacked the time, technical facilities and skilled workmen to produce any but the simpler forms—the furniture of the "Pilgrim Century," as Wallace Nutting calls it. Such early makers of fine furniture as Savery in Philadelphia, were conspicuous by their rarity, though their output forms a very important part of the antique market today. Copies were made of the fine furniture of Georgian England, though few of these copies are so like in workmanship to the originals as to cause much conjecture or uncertainty to the collector today. Where much fine carving or the handling of elaborate veneers or marquetry were concerned the Colonial and Early American cabinet-maker was at a considerable disadvantage, and he was more likely to excel in the making of such pieces as Windsor chairs, and in the simpler forms derived from the furniture of William and Mary and Queen Anne.

PLATE FIVE. NEW ENGLAND WALNUT INLAID LOWBOY, 1740







PLATE SIX. WAINSCOT ROOM FURNISHED WITH ENGLISH ANTIQUES

Although the field of the American antique has never been an unexplored one, it has until recently been a relatively unexploited one. There have been a number of excellent and scholarly books on the subject, but it was left to the Metropolitan Museum of Art in New York, with the opening of its Early American wing in the Spring of 1925 to create a keen and widespread interest in Early Americana in general and American furniture in particular.

The entire interior became popular. Architects designed and built Early American interiors of pine and these were, necessarily, furnished with Early American furniture, largely maple—and a wide vogue for contemporary ship models, hooked rugs, old American glass, china and pewter became nation wide. Synchronizing with this appeared in *The Saturday Evening Post* (and subsequently in book form) the detailed chronicle by Joseph Hergesheimer, *From an Old House*, telling of his collection of Early Americana. Mr. Hergesheimer is largely typical of the American collector who furnishes his house at the same time that he finds a keen antiquarian interest in the things he collects. And there is this to be said about Early Americana: while much of it may be, and

PLATE SEVEN. ITALIAN RENAISSANCE CARVED WALNUT TABLE WITH DOLPHIN-LIKE STRETCHER, C. 1550

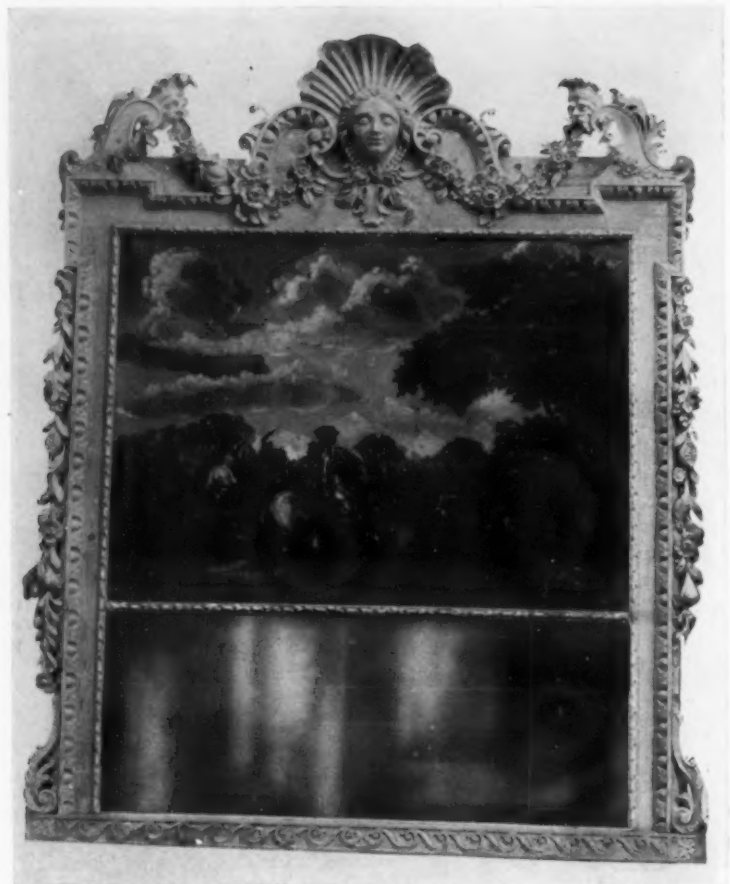


PLATE EIGHT. QUEEN ANNE PINE OVERMANTEL, C. 1710

often is, of museum quality, it constitutes at the same time usable and enjoyable furnishing for the house that is designed for it.

Dealers have been thorough in assembling collections of Early Americana, and their resources in this field are more than adequate.

In view of the remarkable popularity and the immediate educational value of the Early American Wing at the Metropolitan Museum of Art, it seems to me that no museum in this country is too small to add something of the sort to its attractions. The cost is not great, and appreciation of the earlier esthetic attainments of this country would be greatly enlarged and extended if every museum had at least a complete Early American room, if not a suite of several rooms, showing typical interiors.

Furniture, generally speaking, is not so keenly sought by museums as it might be—and to the museum's great advantage from the educational point of view. Furniture, and the decorative accessories which, with it, go to make up a complete interior, is certainly to be regarded as one of the liberal arts, and its popular appeal lies directly in its human interest and its close relationship to life as it has been lived at different periods.

Certainly the pictures, the glass, china, silver and other things that have embellished the homes of the 17th and 18th centuries look their best and awaken real and intelligent interest, when they are assembled, with the furniture of their period, in complete interiors. Large museums have found this to be the case, and smaller museums might well profit by the idea.

Of the third group of furniture available to collectors and museums—antiques imported today—it may be said that authentication is often more readily effected, and more positively,

PLATE NINE. LONG CASE CLOCK WITH SEAWEED MARQUETRY. ENGLISH XVIIITH CENTURY







PLATE TEN. WILLIAM AND MARY WALNUT MINIATURE WRITING DESK

than in the case of antiques which have been long in this country, and of which the original source is frequently uncertain. The reason for this is found in the fact that so much antique furniture imported today comes direct to the dealer or the auction room from old European collections, which collections are usually thoroughly documented. Often the furniture has been in the same family since the year of its making, and generally speaking its pedigree is as authentic as it is uncomplicated.

PLATE ELEVEN. FLEMISH WALNUT TREASURE CABINET, XVIIITH CENTURY



PLATE TWELVE. GROUP OF EARLY AMERICAN ANTIQUE FURNITURE

The collector knows certain dealers upon whose integrity and expert knowledge he can implicitly rely and besides acquiring furniture directly from them, he often has them represent him at auctions. And perhaps at no time more than in the past ten years have there been such opportunities to acquire furniture from European importations.

At this point the fourth furniture group presents itself—the product of certain American manufacturers. I have never felt that there was or could be any real conflict as between the antique and the reproduction, although I have not infrequently been asked which I consider the “better” of the two. Unintelligent questions are apt to be either impossible or difficult to answer, and this one reminds me of Chesterton’s observations on the eternal futility of comparing red and triangular. As well to ask if a fork is better than a spoon. It depends entirely on which you want, and beyond the fact that both are furniture, there is very little in common between the antique and the reproduction, from the point of view of the collector.

The antique has certain attributes entirely its own; it has historic association, it has, in many fortunate instances, a pedigree dating back to the shop from which it was first bought. When there is even a reasonable supposition that it was fashioned by the hand of Chippendale himself, the collector, obviously, finds in it values far exceeding the highest possible value it could command simply as a piece of furniture, or even as an unpedigreed antique. There have always

PLATE THIRTEEN. MAHOGANY CHIPPENDALE DESK, WITH LEATHER TOP







PLATE FOURTEEN. ROOM IN SWEDISH PINE REPRODUCED FROM AN ORIGINAL IN THE SOUTH KENSINGTON MUSEUM

PLATE FIFTEEN. CHIPPENDALE "ARCHITECTURAL" BOOKCASE

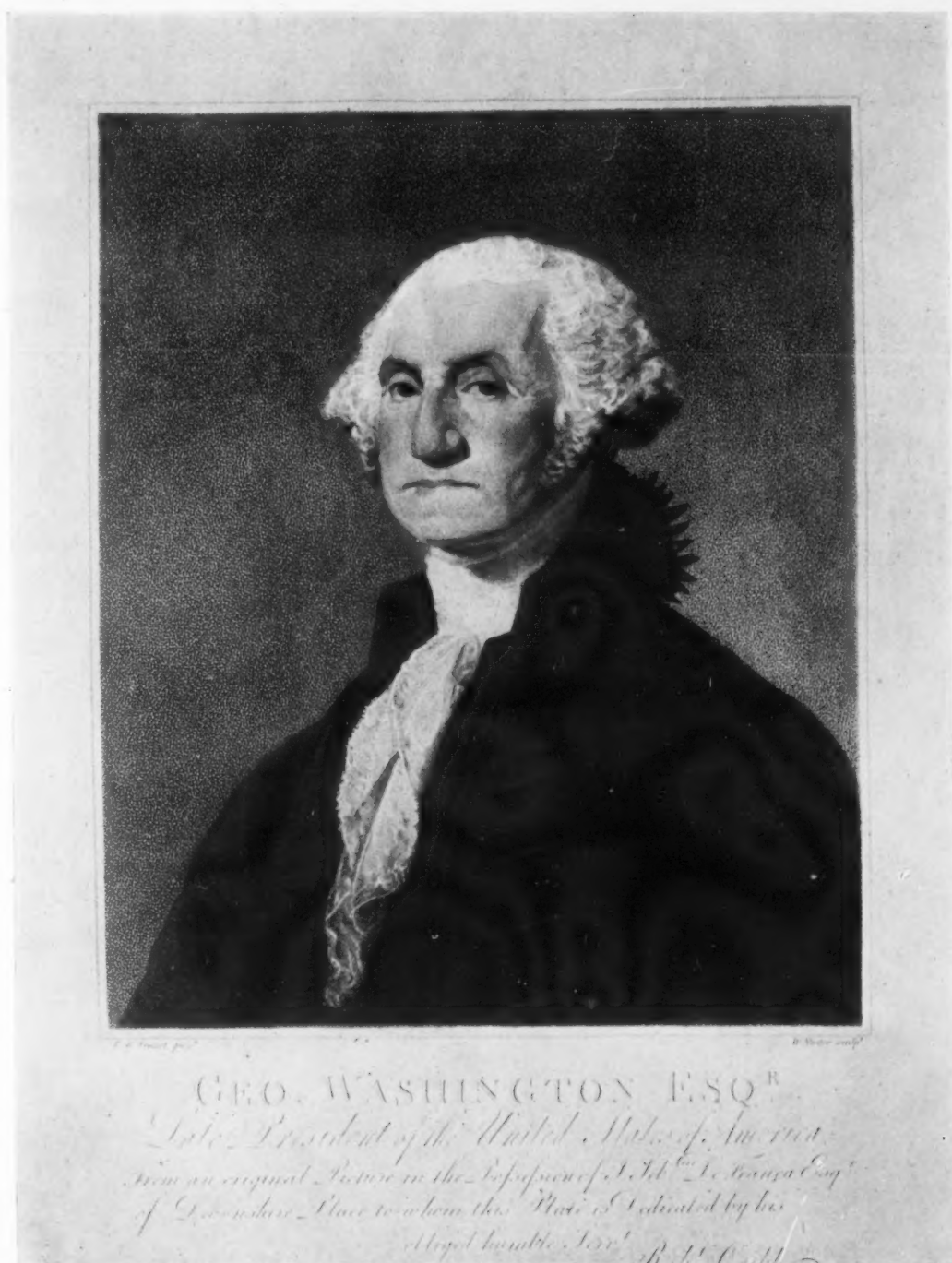




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PLATE SIXTEEN. MODERN CABINET WITH INLAY OF RARE WOODS

been ardent collectors of the antique—and there always will be. Simply because it is antique, nothing can ever displace the antique, either in value or sentiment. Sources of supply are far from being exhausted, and even if there were any

lessening in antique importations there will never be an end to the appearance of fine and famous collections in the auction room and among the dealers, where new collectors will acquire in turn the rare items gathered together by earlier collectors.

For a number of years I have anticipated a furniture collector with a new flair, and so far have known but one—a collector of the finest modern furniture made in this country today. There must come a time, certainly, when the finest of our own craftsmanship in furniture will possess a value greater than its nominal value as household furnishing. There are certain cabinet-makers today who take full rank with the best of Georgian England, and their product is such, in both design and execution, that it can truthfully be said no better furniture has ever been made at any time or in any land.

Serious recognition of this has been accorded by the Metropolitan Museum of Art in its annual exhibitions of "Current Manufactures Designed and Made in the United States." These exhibitions have been held for the past ten years and comprise not only furniture but fabrics, wall papers, ceramics and glassware, silver and goldsmith's work, rugs, metalwork, hardware and lighting fixtures.

In design the exhibitors at the Tenth Annual Exhibition adhered to forms familiar through the historic periods, and in workmanship here were pieces made regardless of competitive conditions. This is an important distinction, for the great volume of furniture made in this country today is made to conform with retail price competition. A chair, for instance, is designed and made so that it can be sold at a certain price, and this price may impose certain compromises in design and workmanship which, in a work of art, cannot exist. Our finest furniture, however, is made essentially in the manner of a work of art, designed and made without regard to ultimate selling price. Its price is based on its cost instead, as in the case of commercial furniture, of cost based on price.

The result is a relatively small volume of really fine furniture, worthy of the enthusiasm of the most exacting collector, furniture which can only appreciate in value with time. Technically the furniture maker of today has resources far exceeding those of the great makers of our cherished antiques, and when the modern shop turns out its finest furniture it is offering furniture that will be as desirable several hundred years from now as it is today. To collect examples of the finest furniture made at the present time is to make as worthy a collection as any that could be formed, and one in which immediate pleasure is equalled only by ultimate value.

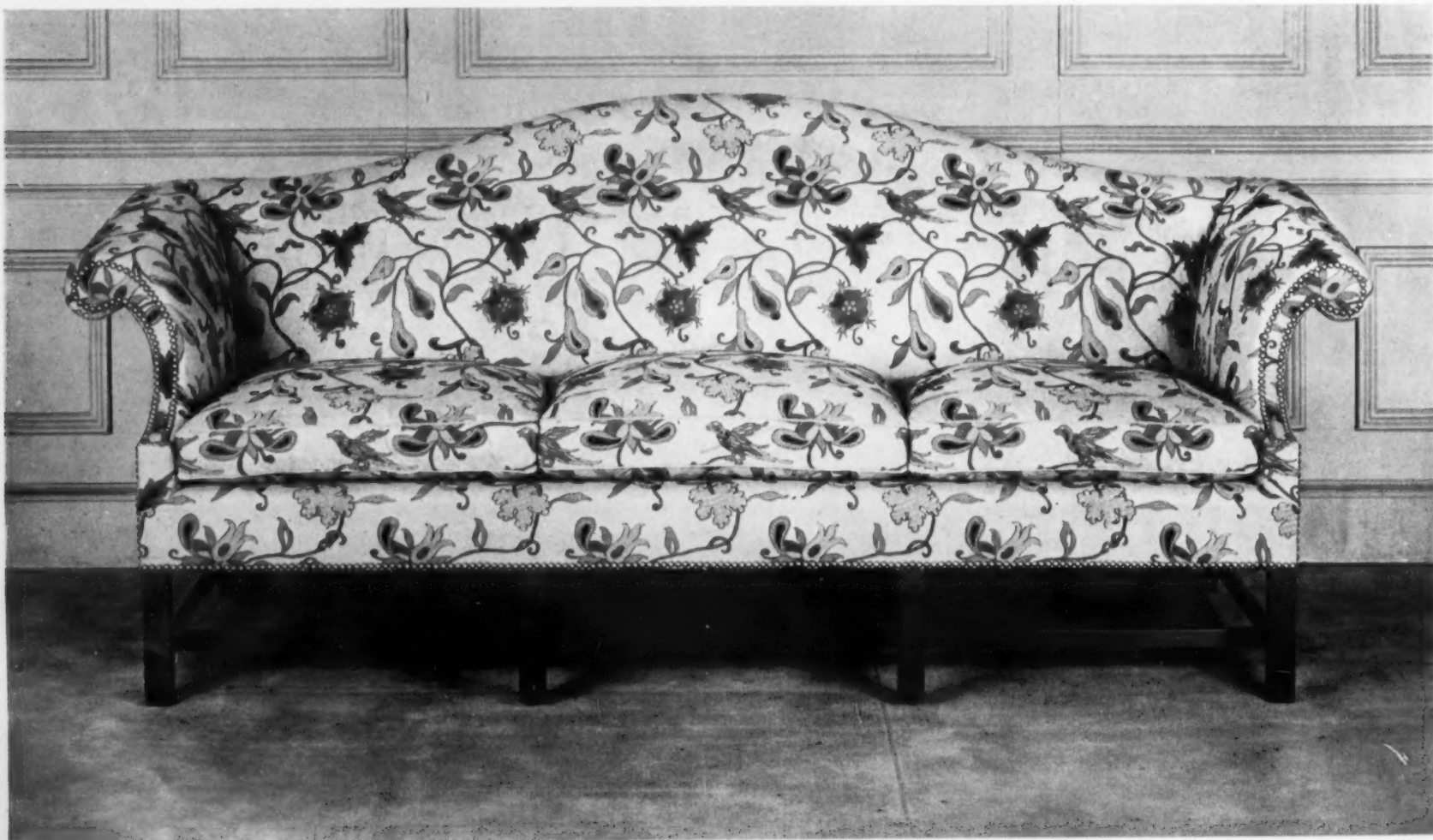
To assemble the illustrations accompanying this article has been far from difficult. The difficulty, rather, has been in making the eliminations necessarily imposed by space.

Among the accompanying illustrations of antiques we are exceptionally fortunate in being able to show a number of interesting examples. A few representative pieces of the best furniture of current production are also illustrated.

The walnut tallboy, from Vernay, is an unusually interesting example, about 1710, of this Queen Anne type, representing a period when English furniture design had attained a high standard that relied for its effects on fine proportions, with little ornament and a maximum utilization of the natural figurings of woods.

Also from Vernay is the illustration showing a fine English long case clock. This, which strikes, belongs to the last quarter of the 17th century, and is in walnut, veneered on oak; the front of the case a fine example of seaweed marqueterie in walnut laid on a ground of sycamore. The side panels are of finely figured walnut outlined with a narrow line of sycamore. The square dial is in brass, the hours and minutes being indicated on an applied metal circlet on the base of which is engraved "John Barrow London." John Barrow was admitted to the Clockmakers' Company in 1684, so that it is feasible to attribute this clock to the end of the Reign of Charles II or that of James II. Another 17th

PLATE SEVENTEEN. REPRODUCTION OF AN AMERICAN CHIPPENDALE SOFA





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THE stately beauty of old Spanish and Italian styles is skillfully harmonized in this group of Orsenigo pieces. The Spanish desk, Italian armchair, torchere, and banner are brought together with rarely balanced charm against the antique carved Italian doorway. There are many other exhibits which are always open for your inspection.

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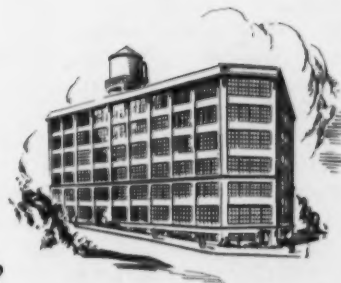






PLATE EIGHTEEN. REPRODUCTIONS OF LOUIS XVth AND LOUIS XVIth FURNITURE

century example, the walnut treasure chest, from E. I. Farmer, is an unusual Flemish piece, showing on its shelves an important collection of finely carved objects of Chinese jades, corals, lapis lazuli and other semi-precious stones, for which Mr. Farmer has long been well-known as a dealer and connoisseur.

Partridge is represented by a fine example of the architectural type of Chippendale bookcase, with a beautifully traceried broken pediment containing an heraldic lion, and another handsome Chippendale piece from Basil Dighton is illustrated, a massive desk with exceptionally fine carving.

The early 17th century court cupboard, illustrated, is from H. D. Curry. It is an unusually rich example of its type, with inlaid panels and carved stiles.

The miniature walnut writing desk with folding top is a fine old English example of the period of William and Mary, shown by Dawson.

From P. W. French & Company we illustrate an important 16th century Italian Renaissance table (circa 1550) of carved walnut, with a dolphin-like stretcher, enclosing an escutcheon charged with a coat of arms.

A group of Early American pieces is seen in a corner of the antique galleries of B. Altman & Co. These galleries have recently been enlarged to contain a wide variety of antiques of many periods, as well as antique fabrics and other decorative materials.

A replica of a complete pine room is shown by Orsenigo. The original of this room is in the South Kensington Museum in London.

The inlaid walnut lowboy, a New England piece dating from about 1740, is shown by Ginsberg & Levy, who have recently assembled an unusually interesting collection of Early American furniture.

Among the most significant furniture made in this country today is that of the Erskine-Danforth Corporation, represented here by their "Seymour" sideboard. The original of this piece represents the best of American cabinet making of the late 18th century. American cabinet makers and designers of this period interpreted the English designs with a greater delicacy and refinement of detail than is generally found in the mother country. The Seymour sideboard came from Seymour, Conn., and it is particularly adaptable for homes and apartments of today because of its size and scale. Generally boards of the double serpentine type were much larger and more elaborate than could properly be used in the average modern dining-room.

Among consistent exhibitors in the annual industrial art exhibition at the Metropolitan Museum of Art, Palmer & Embury have held an important place, always showing furniture in which unusually scholarly design is equalled by the finest workmanship existing in American cabinetwork to-day.

In a classification quite by itself is the furniture of Jacques Bodart, exemplifying the style-authenticity of the antique to a degree rarely met with in modern reproductions. This furniture is made in France from the finest antiques available, often from private collections, and re-creates not only the furniture forms but the furniture techniques of the periods Louis XV and Louis XVI with a degree of finesse really extraordinary. From the nature of its design, French furniture of these periods demands the cabinetmaker's highest skill in both construction and carving, in both of which particulars these importations afford a remarkable comparison with the finest work of the periods they represent.



PLATE NINETEEN. CHIPPENDALE CHAIR AND TRIPOD TABLE

Fine standards of cabinetwork are conspicuously characteristic of the furniture made in America by Schmieg, Hungate & Kotzian, who exhibited a cabinet at the Metropolitan Museum this year remarkable for its elaborate use of a number of rare woods, finely utilized as inlay.

Whether the collector's interest lies in the field of the antique, or in the thus far little appreciated field of the best furniture made to-day, the resources of this country among both dealers and makers are as wide in their scope as the whole realms of furniture. For the more general appreciation of furniture as one of the arts there is an interesting future for museums everywhere, for the wide popularity of Decorative Arts and Early American wings of the Metropolitan Museum is a recognized fact and a strong cultural asset to the Museum. In the near future the Boston Museum of Fine Arts will open a number of complete rooms arranged on the same "Decorative Arts" idea, including several English rooms, French and Italian rooms, and three McIntyre interiors, as part of the showing of Early American furnishings.

Granting the collector's specialized interest in furniture, there are still vast unemployed areas of general public interest that have not as yet been entered.

We are indebted to the following firms for permission to use the illustrations to this article: PLATE ONE—H. Douglas Curry & Co.; PLATES TWO and TEN—H. F. Dawson; PLATE THREE—Philip Suval, Inc.; PLATES FOUR and NINE—Vernay; PLATE FIVE—Ginsburg & Levy; PLATE SIX—Charles of London; PLATE SEVEN—French & Co.; PLATE EIGHT—Stair & Andrew; PLATES ELEVEN and NINETEEN—Edward I. Farmer, Inc.; PLATE TWELVE—B. Altman & Co.; PLATE THIRTEEN—Basil Dighton; PLATE FOURTEEN—Orsenigo Co., Inc.; PLATE FIFTEEN—Frank Partridge, Inc.; PLATE SIXTEEN—Schmieg, Hungate & Kotzian; PLATE SEVENTEEN—Palmer & Embury; PLATE EIGHTEEN—Jacques Bodart; PLATE TWENTY—Erskine Danforth Corp.

PLATE TWENTY. REPRODUCTION OF AMERICAN XVIIIth CENTURY SIDEBOARD





BY APPOINTMENT TO

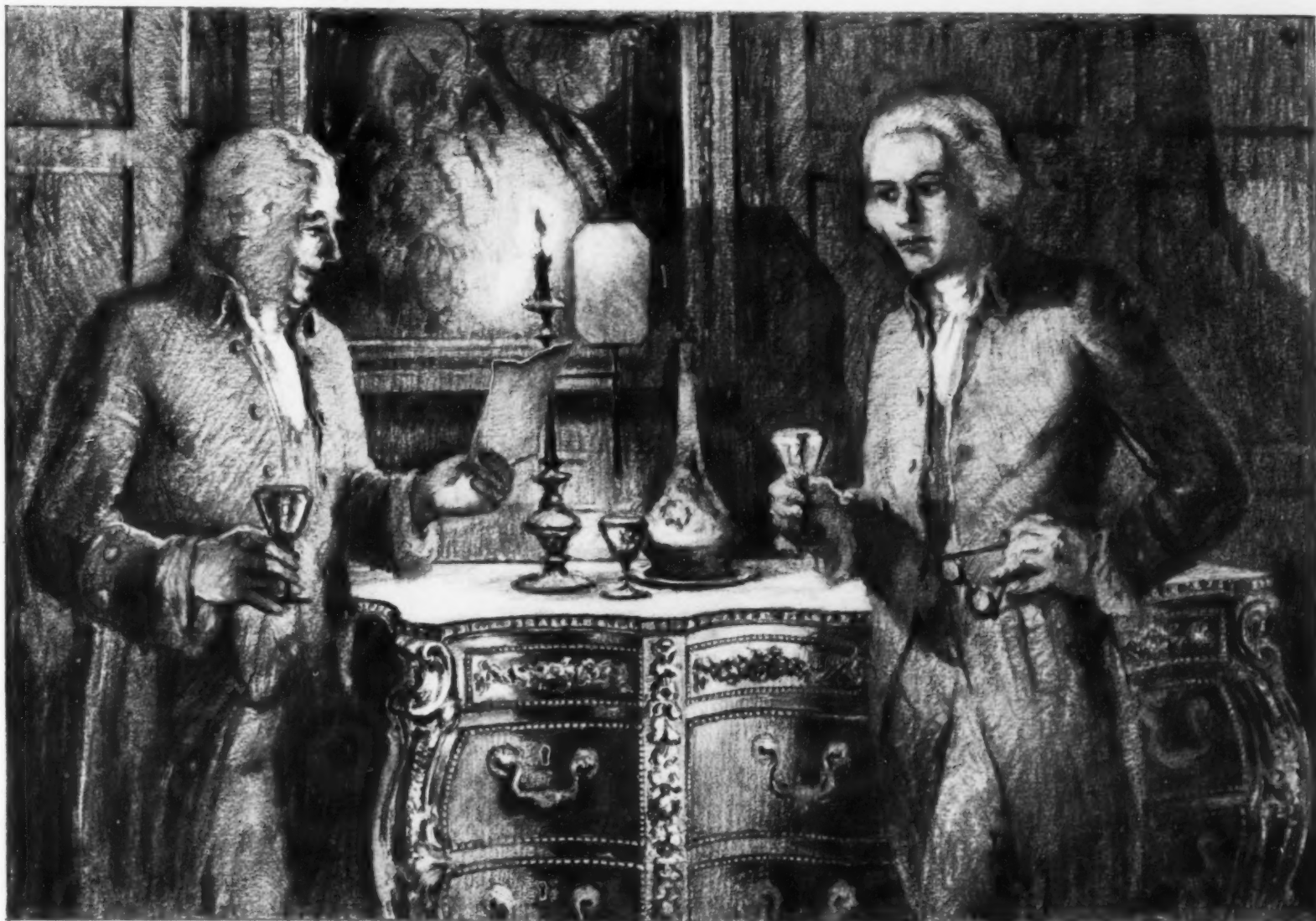


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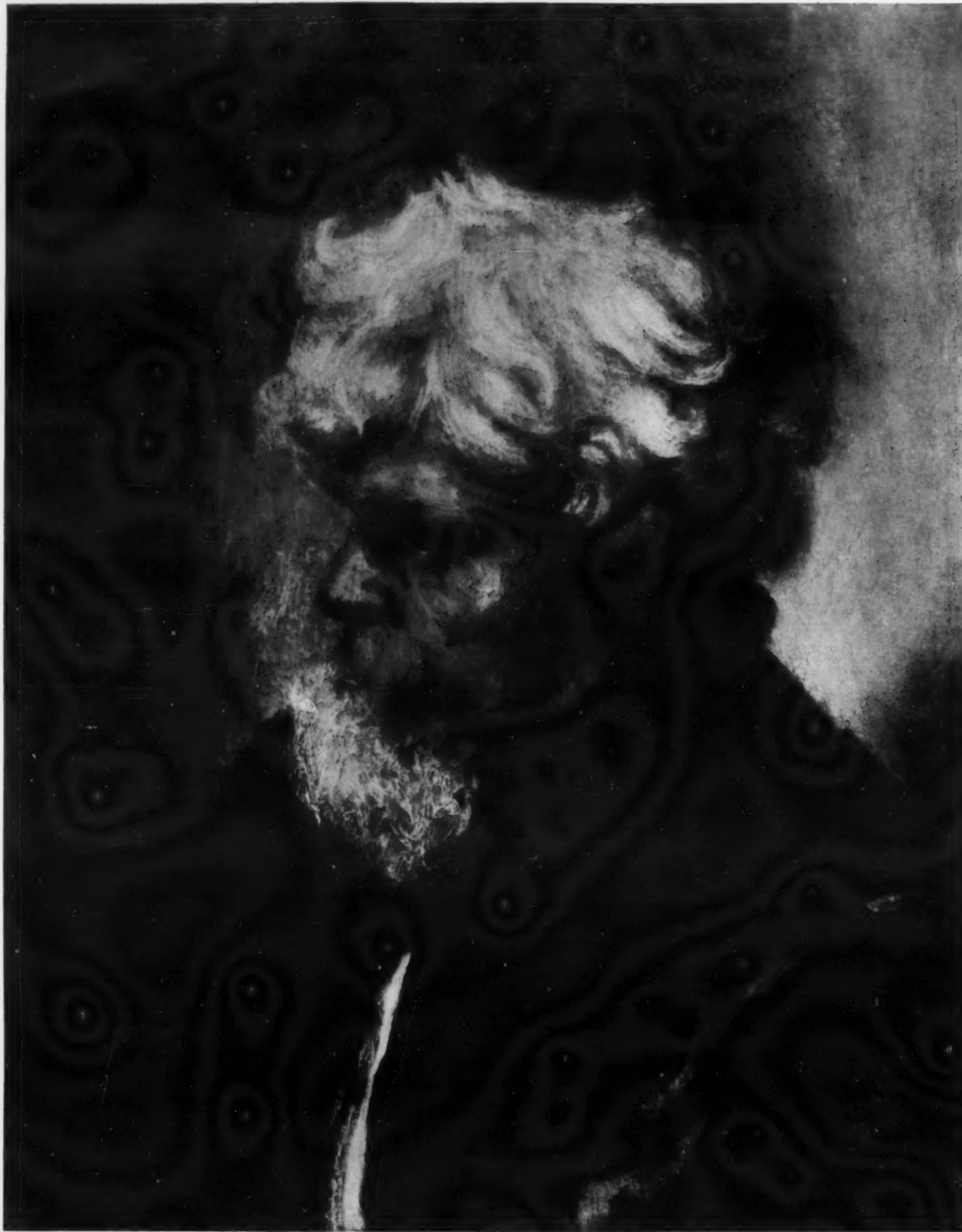
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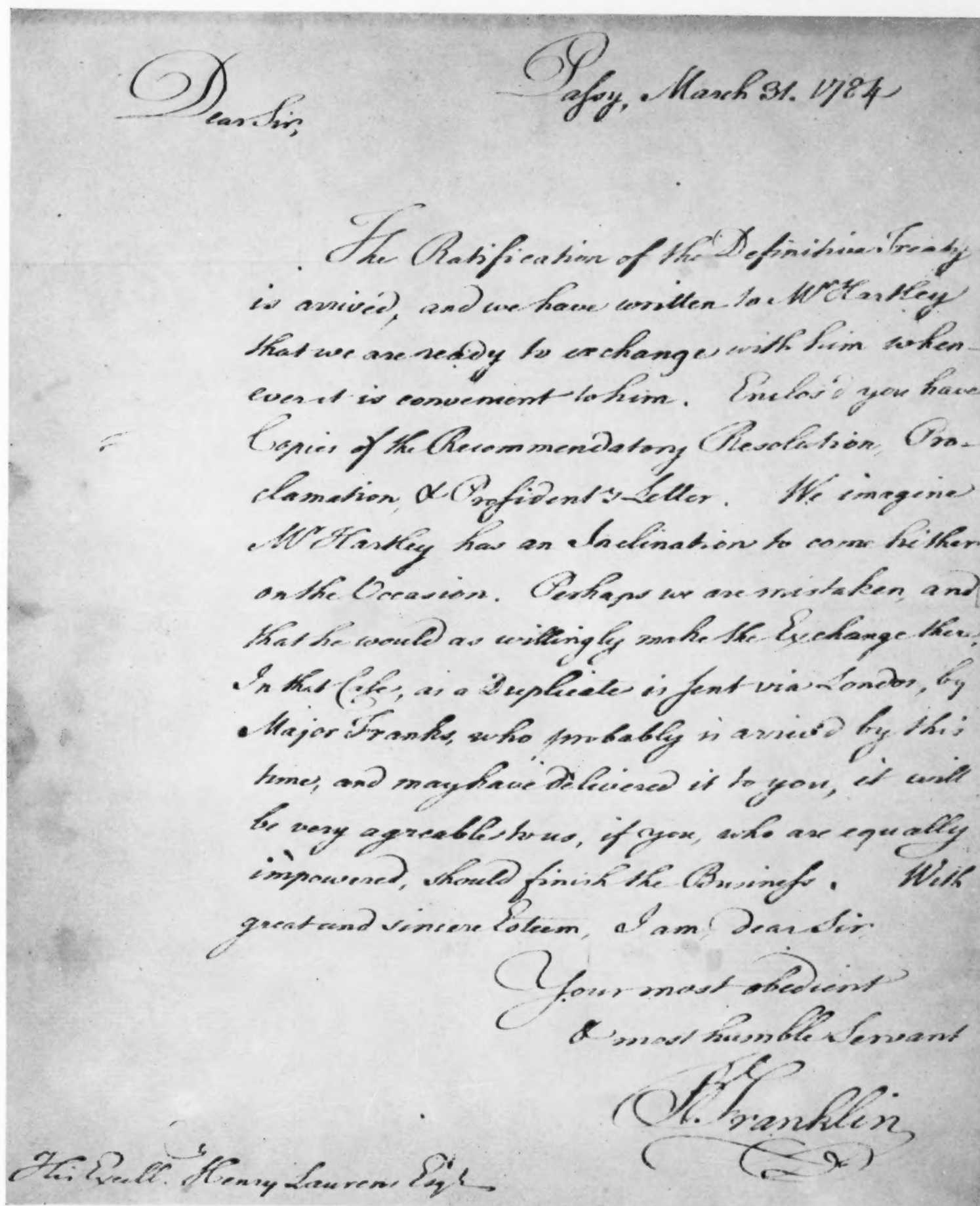
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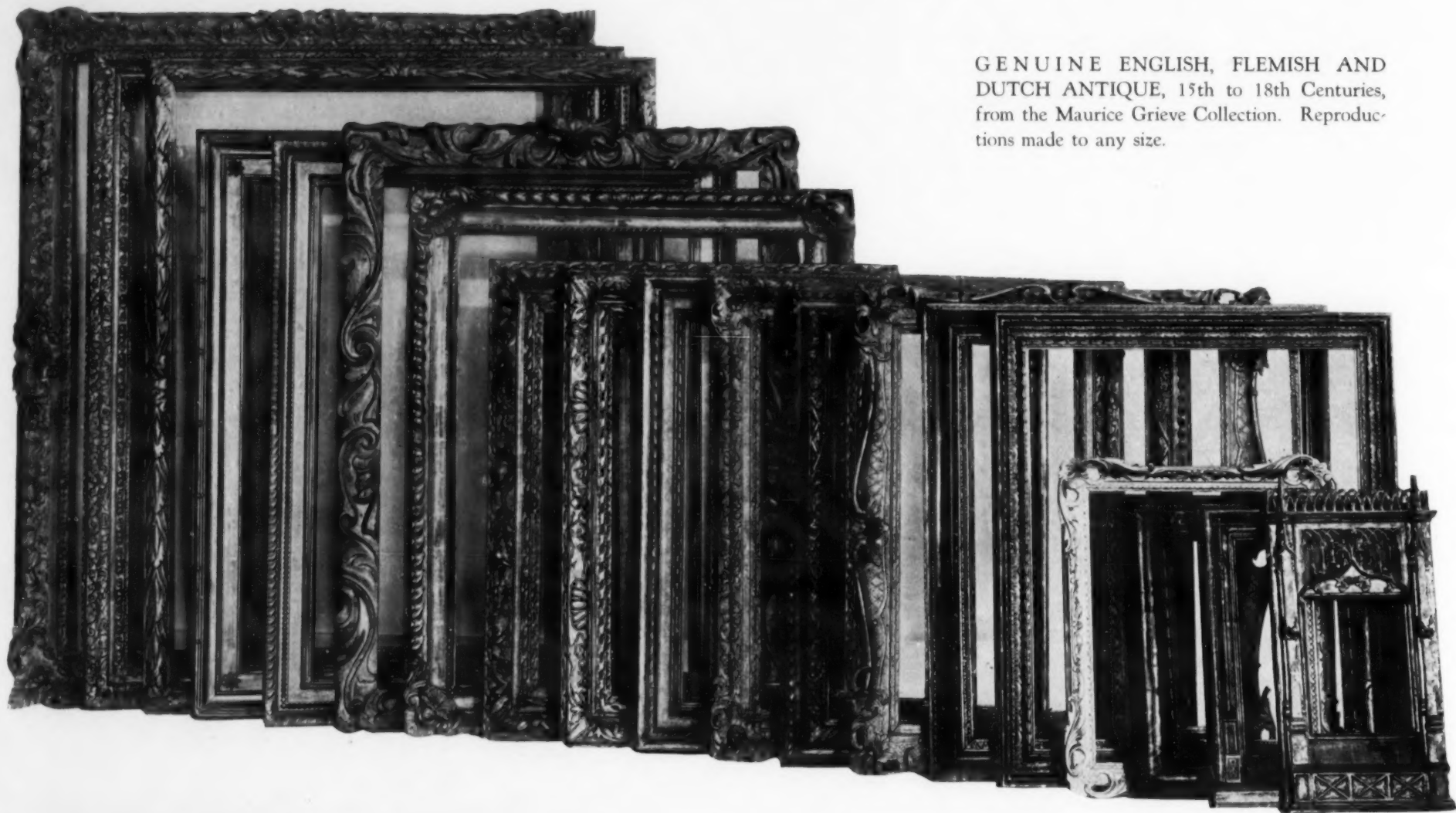
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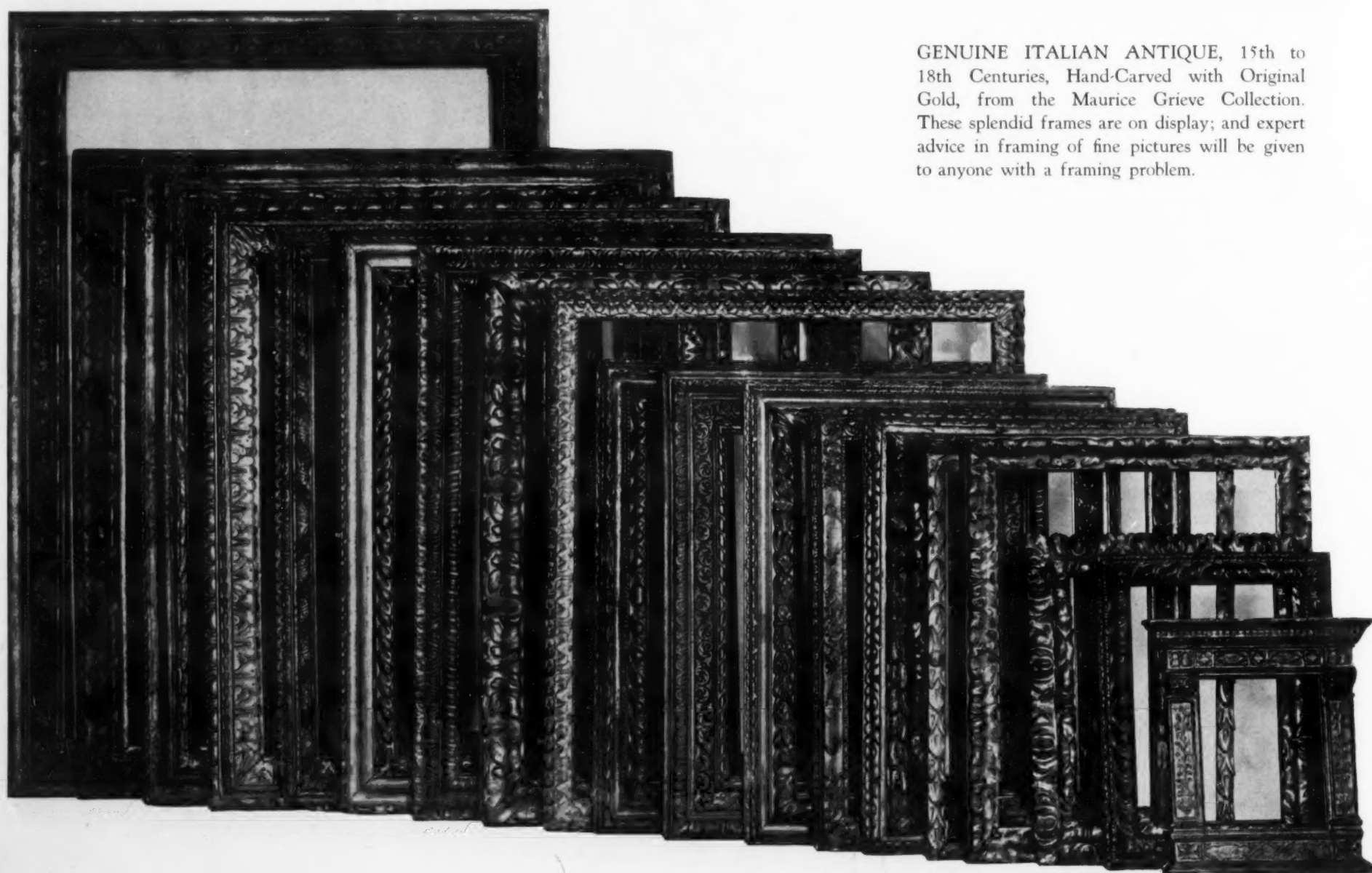
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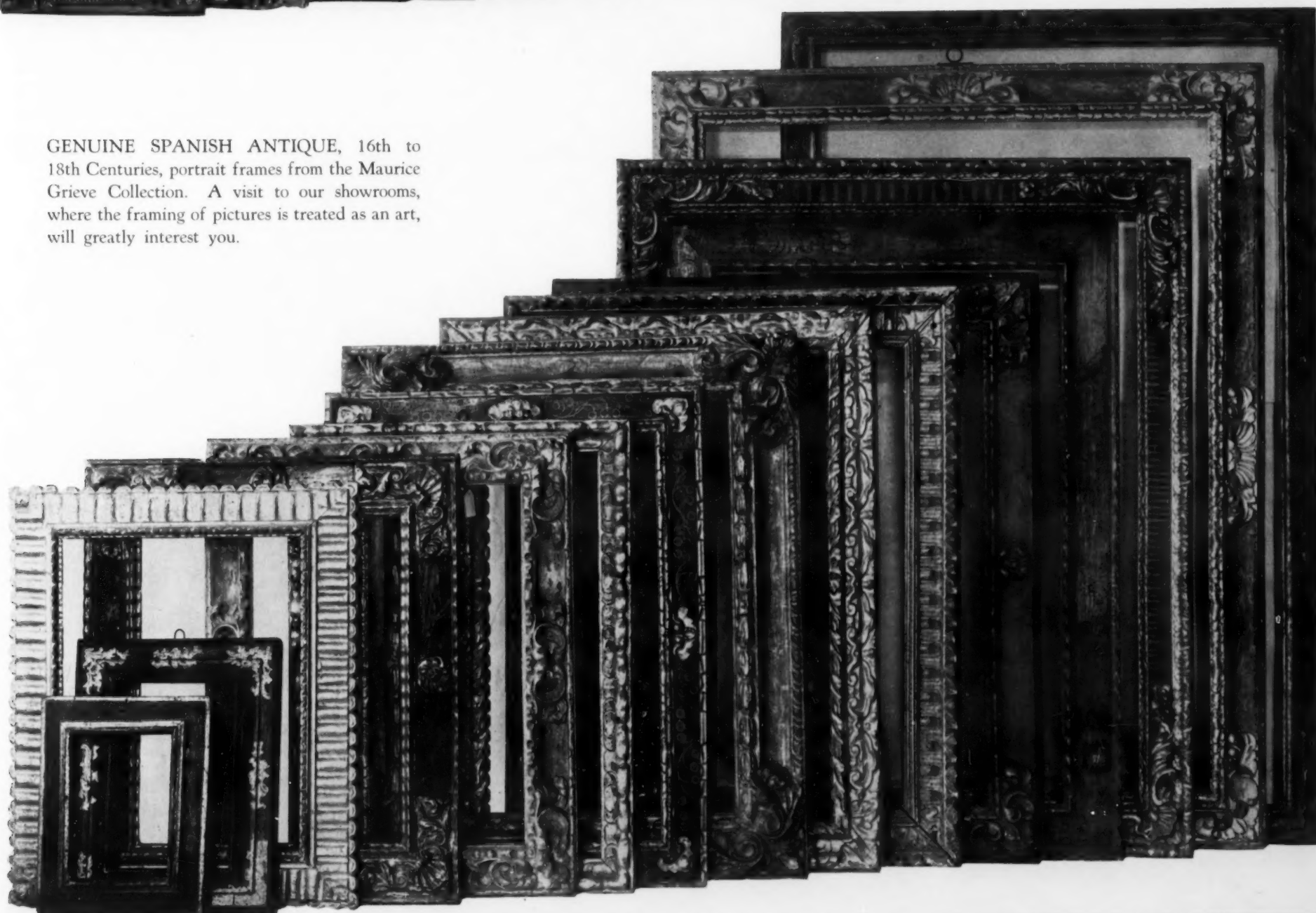
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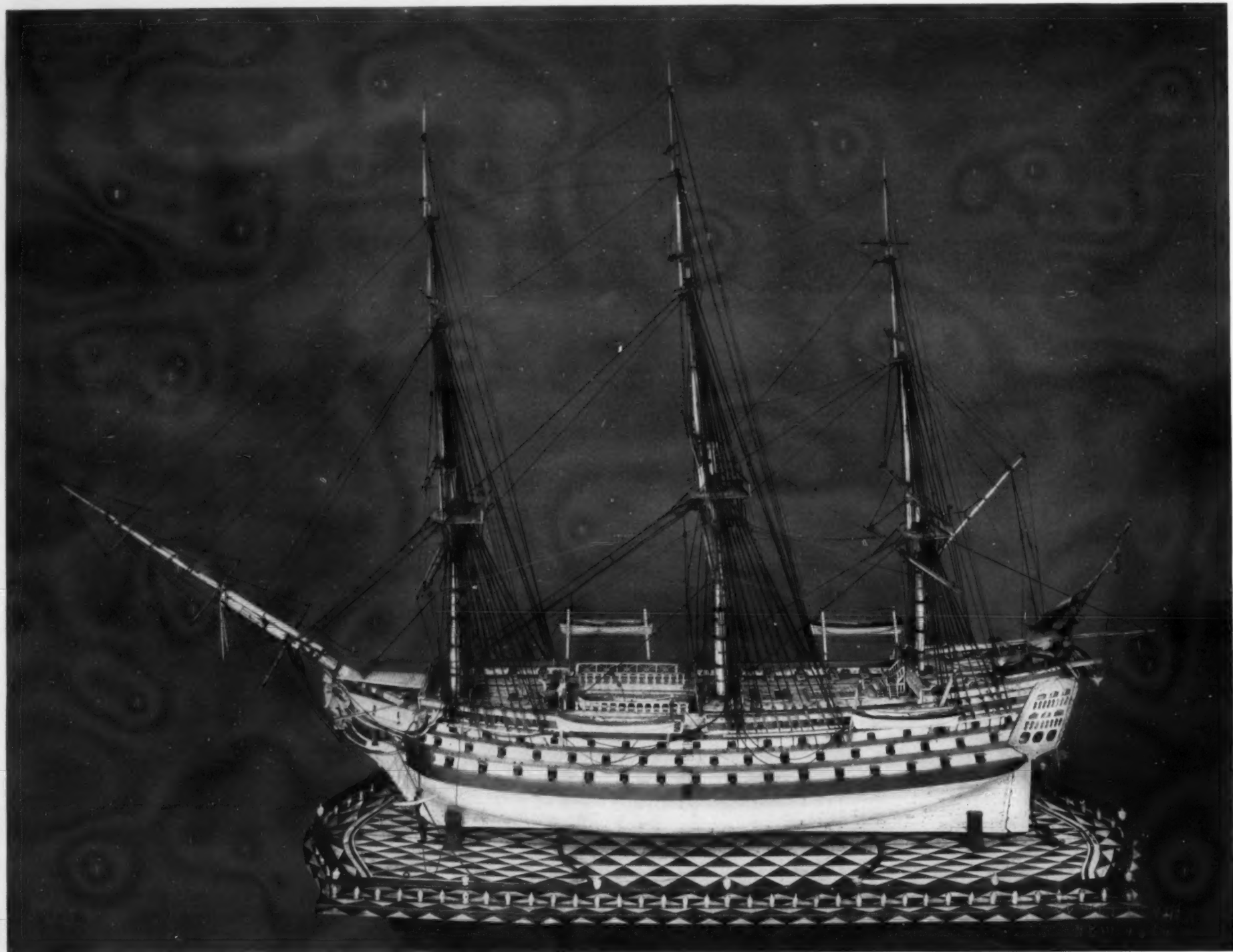


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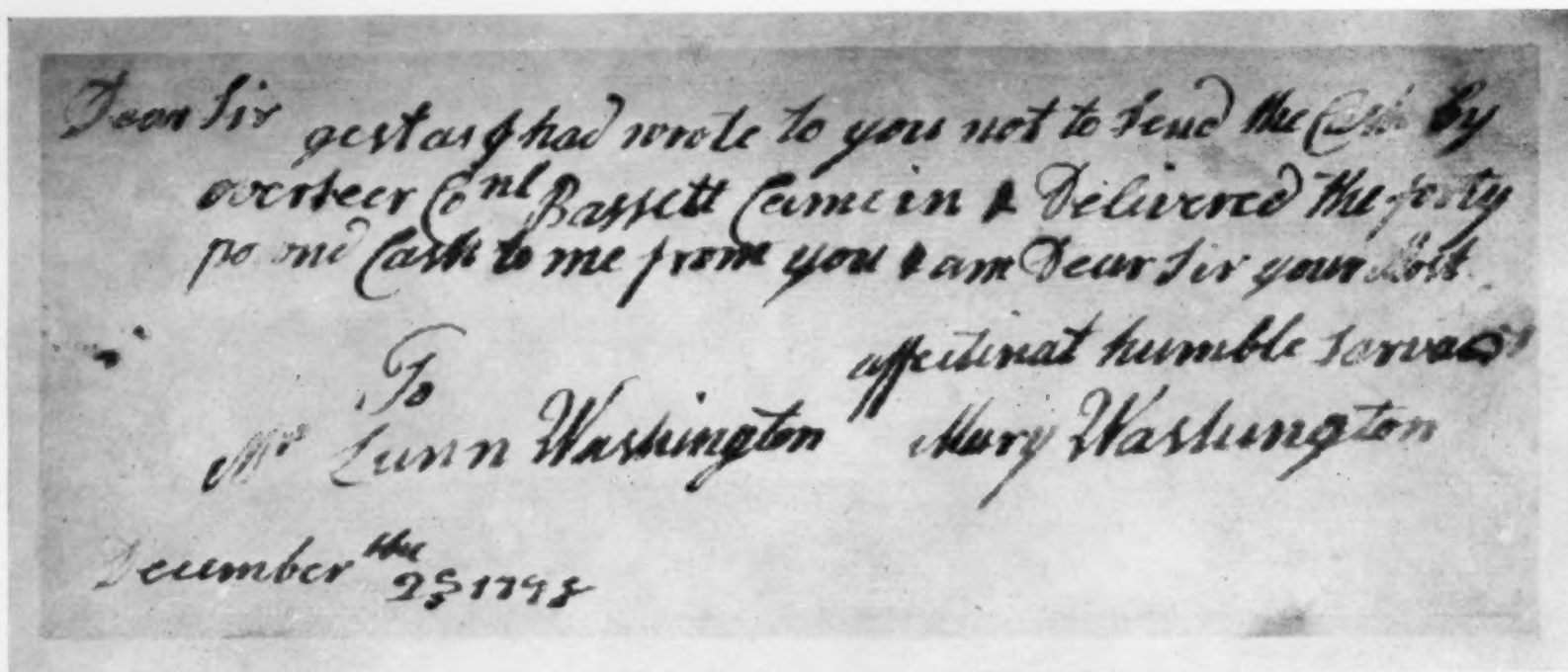
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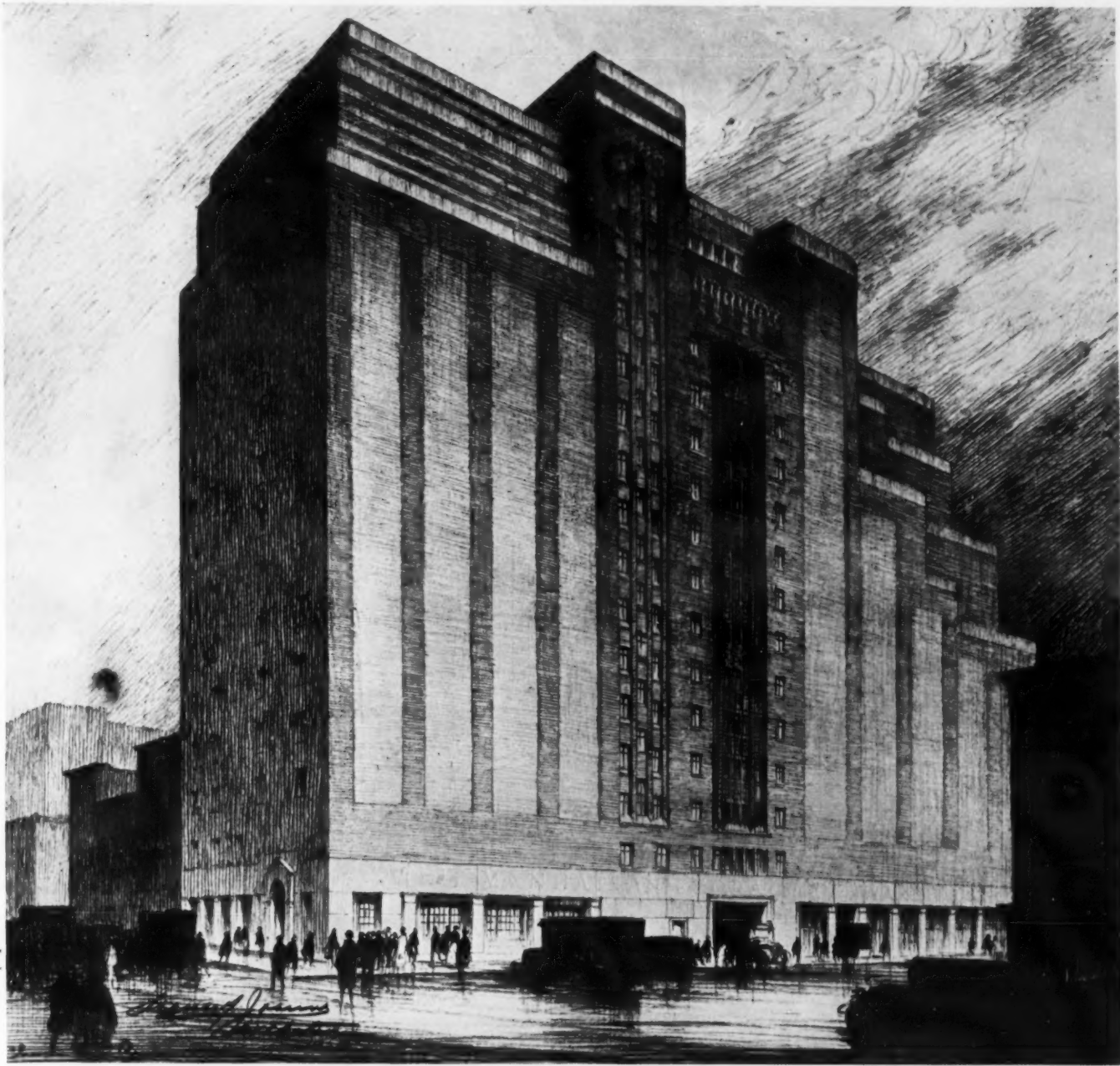


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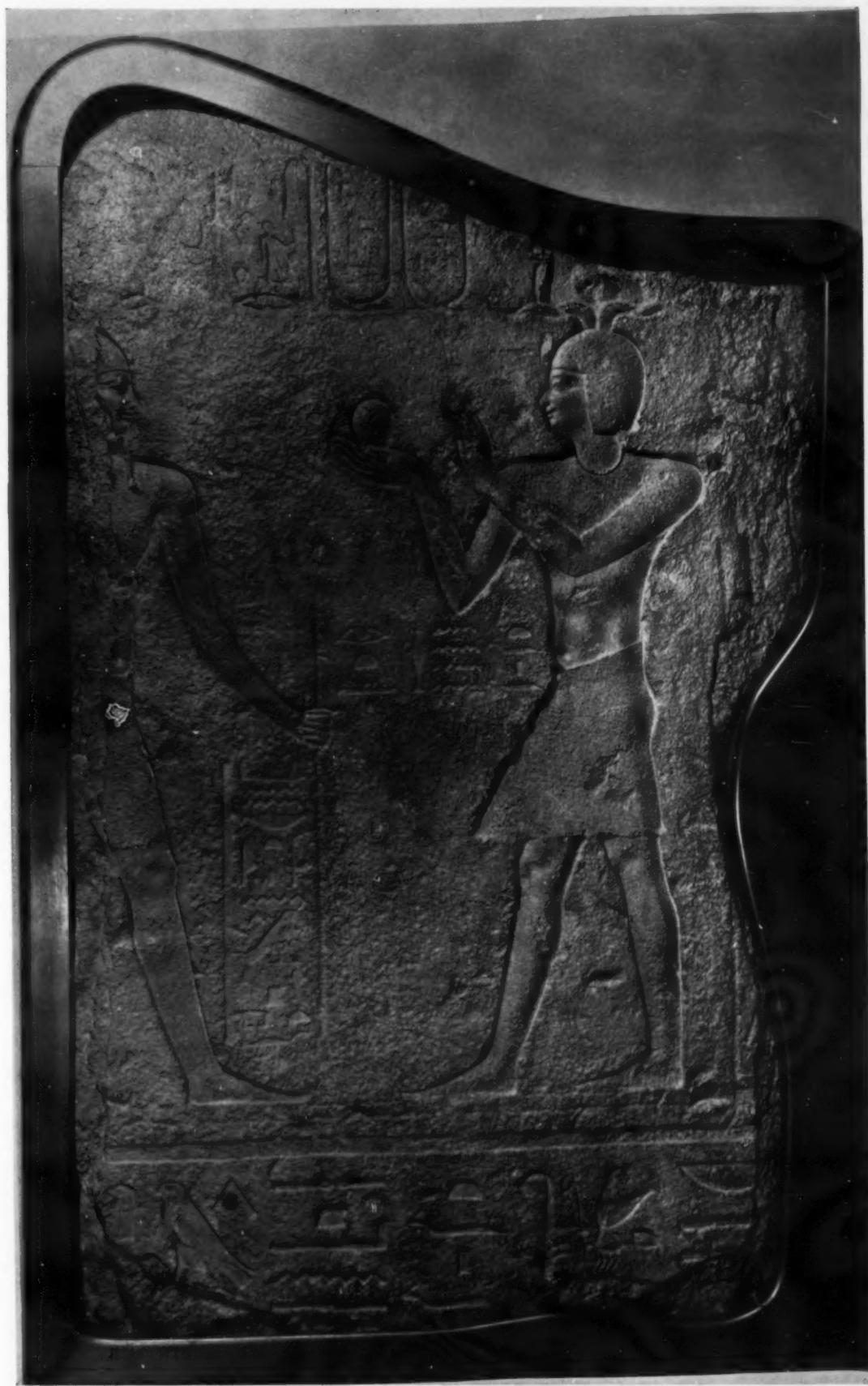
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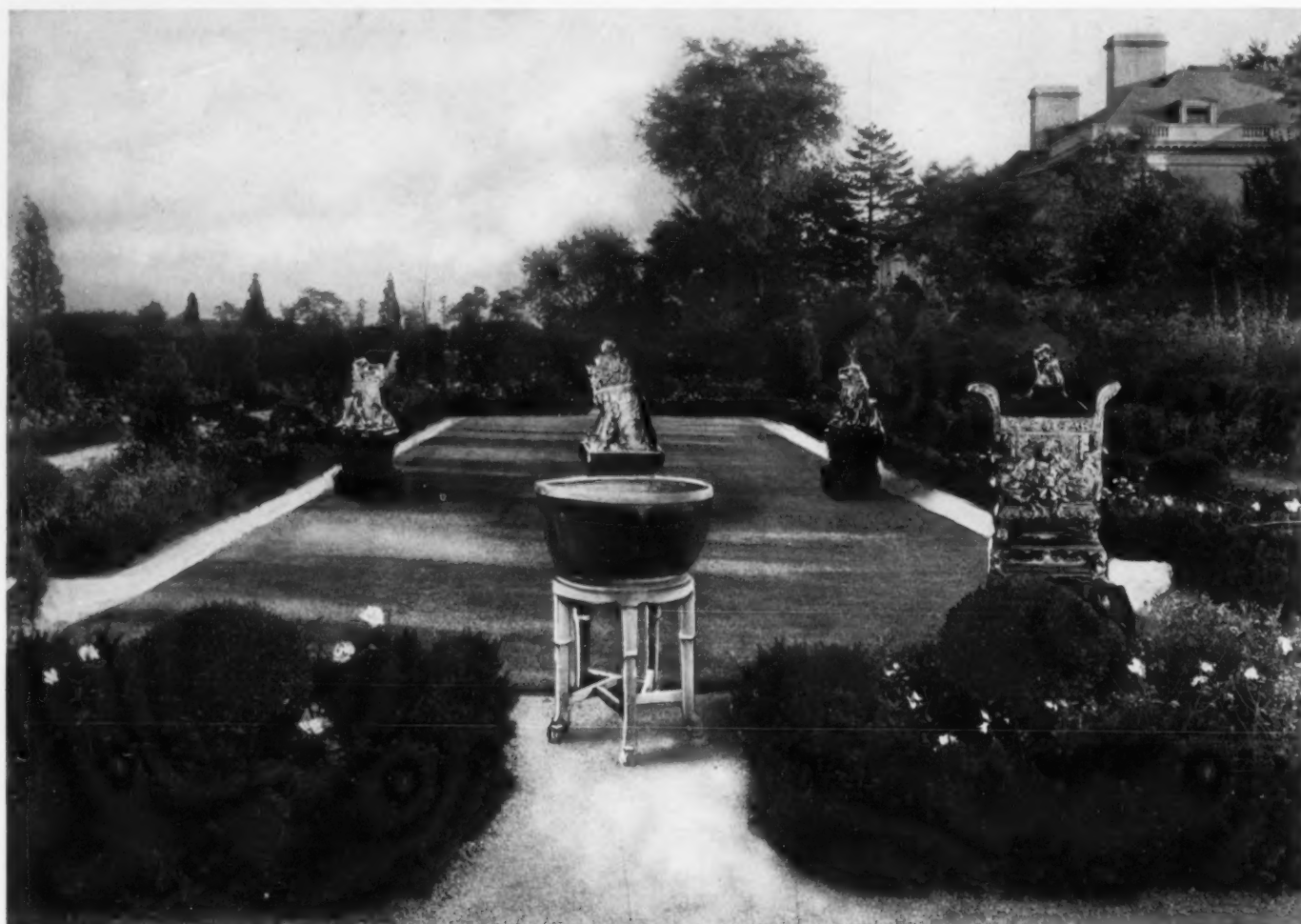
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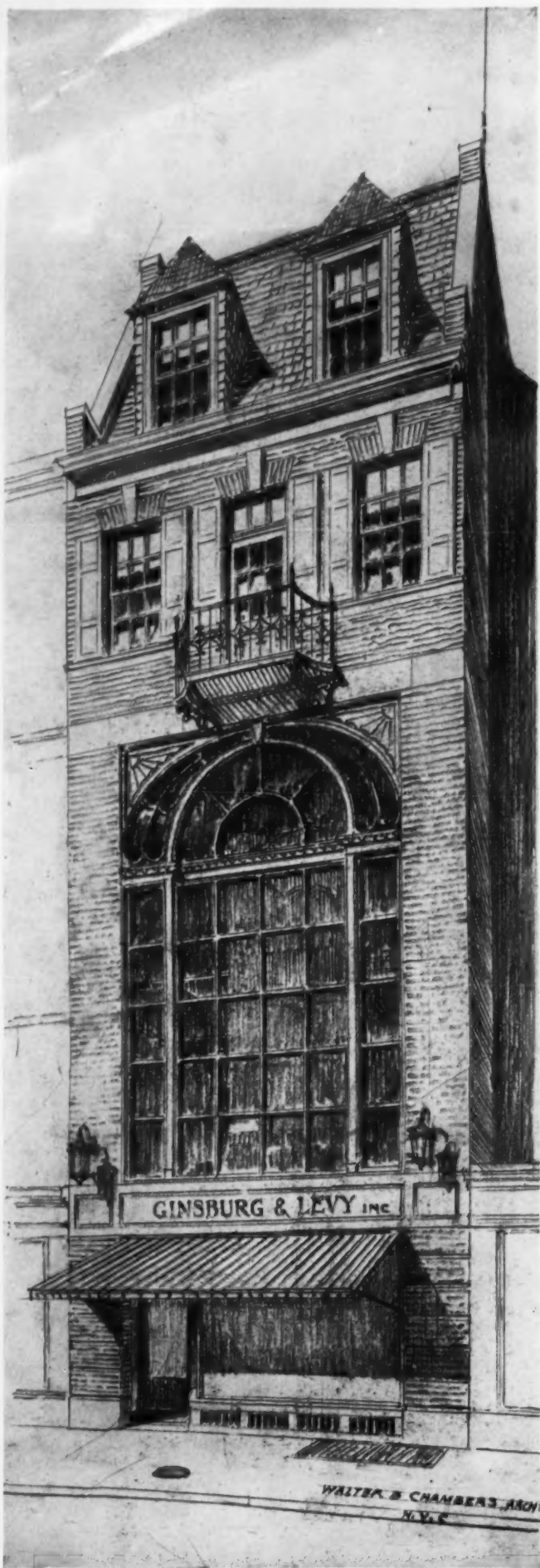
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TWO SECTIONS

NEW YORK, MAY 14, 1927

SECTION TWO

## Metropolitan To Keep Davis Collection

*Egyptian Antiquities and Other Art Collections Valued at \$300,000 to \$1,000,000 Will Remain in Museum*

The Metropolitan Museum of Art retains possession of the Theodore M. Davis collection of Egyptian antiquities and other art objects under a decision handed down last week by the United States Circuit Court of Appeals upholding the legality of the bequest. The decision, which was written by Judge Martin T. Manton, reversed an earlier one and marks the latest step in twelve years of litigation.

The collection, which is valued at from \$300,000 to \$1,000,000, was bequeathed to the museum by Theodore M. Davis, prominent archaeologist, who died in Newport, R. I., on Feb. 23rd, 1915, leaving an estate of more than \$2,000,000. His will dated Aug. 14th, 1911, and a codicil, dated Oct. 14th, 1911, provided for the establishment of trust funds of \$50,000 each for his widow, Mrs. Annie B. Davis, and Emma T. Andrews, and the bequest of the art collection to the Metropolitan Museum on the condition that the museum make good any deficiency in the principal value of the trust funds.

The will was contested by Theodore Davis Boal, executor of the will of Mrs. Davis, who died shortly after her husband, and by Kate Atwood, a half-sister of Mr. Davis, who as heir-at-law would have shared in the estate had Mr. Davis died intestate, on the ground that the will and the trust funds were illegally interdependent. The bequest was held invalid by the United States Circuit Court of Appeals on March 17th, 1924, but the will was subsequently admitted to probate by the Rhode Island Supreme Court, in accordance with which the Circuit Court rendered its decision.

The only possibility for further contest of the will is by application for a writ of certiorari to carry the case before the United States Supreme Court. Such a writ is rarely granted. The accounting of the estate is still in progress in the Rhode Island courts and pending its completion it will not be known whether the museum will have to make up any deficiency in the trust funds. In view of the size of the estate, that is not considered probable.

Throughout the twelve years of litigation the collection has been on exhibition in the museum. Two rooms are filled with antiquities which Mr. Davis had excavated from the Valley of the Kings and many other objects are scattered throughout the museum.

Among the most valuable are several pieces which Mr. Davis found in 1905, when he discovered the tombs of the parents of Queen Tii, consort of Amenhotep III and mother of Amenhotep IV, who reigned about 3,500 years ago. In 1907 Mr. Davis discovered and opened the tomb of Amenhotep IV and obtained a canopic portrait head of Queen Tii, made entirely of alabaster, except for the eyes and eyebrows, which were made of inlaid lapis lazuli and obsidian.

Excavations by Mr. Davis at Thebes in 1912 and 1913 brought to light many other objects of archaeological value. At that time he opened the tomb of King Siptah in the Valley of the Kings, and excavated near the great temple of Rameses III at Medinet Habu.

Although Mr. Davis was best known for his excavations in Egypt, the collection includes many pieces from other lands and times, including works of art in bronze, silver, marble, ivory, pottery, antique rugs, velvets, silks, tapestries, antique glass and paintings.

Among the paintings in the collection are "Sibyl," by Rembrandt; "Cathedral of Rouen," by Claude Monet; "The Holy Family," by Francisco Francia; "The Dutch Town," by Van der Hayden; "The Windmill," by Troyon; "Virgin and Child," by Bol; "Portrait of Maria Louise, Princess of Parma," by Goya; "Portrait of an Old Lady," by Raeburn, and "Le Sommeil," by de Chavannes.



"AU JARDIN DU LUXEMBOURG"

We are very much indebted to Wildenstein and Company for allowing us to reproduce the very important Renoir "Au Jardin du Luxembourg." The painting is now adorning the wall of a patrician home upstate. The canvas is remarkable in many ways. The boy with the hoop is Renoir's son Pierre, the two women seated are Mme. Renoir and Pierre's governess, Auguste, one of the favorite models of the Master. The exquisite quality, the brilliant color, and the charm of the composition make this example rank among Renoir's outstanding works. This picture has never been published before, being sold by Renoir himself to the Paris banker Sulzbacher, who in turn sold it to the Countess de Bonneval.

By P. A. RENOIR

## HALS HIGH PRICE IN JANSSEN SALE

The collection of one hundred and twenty-four paintings, formed by the late Baron Janssen of Brussels, was sold at Frederik Muller's in Amsterdam on April 26th. The fine Portrait of a Woman, sitting in a Chair, by Frans Hals reached the highest price, being knocked down at 42,000 guilders. The picture has been authenticated by Dr. Bode. The second highest price of 32,000 guilders was realized for a study in grisaille by Rembrandt, representing the head of an old man and dated 1633. This smallest of Rembrandt's known paintings—its size is not even 3 x 4 inches—is mentioned in several Rembrandt publications. (Reproduced by Bode, No. 565 and Valentiner, page 114.)

Other important prices paid are: Esaias Boursse, Dutch Interior, 4,000; Q. Brekelenkam, Mussel Eaters, 3,000; A. Cuyp, The Storm, 7,400; the same, Portrait of a Man, dated 1652, 4,900; Leonard de France, two small Prison scenes, 10,400; A. van Dyck, Head of an Apostle, 5,200, the same, Crucifixion of St. Peter (sketch), 4,600; Manner of

(Continued on page 2)

## The Annual Hegira of Art Dealers Under Way

Only the young go West. The experienced set their faces toward the East and annually, with the regularity of migrating birds, American dealers and collectors make their pilgrimage to England and the Continent. The movement is almost an invasion, a raid upon the apparently inexhaustible treasure house of Europe.

There are several important auction sales in London which will attract many of the Americans; many private sales will be consummated; arrangements will be made for bringing over here great collections and individual works of art. In fact all of the activities which foreshadow the optimistic statements to be made next fall are in full swing.

How rich the booty will be cannot be prophesied, but our raiders have never yet come away empty handed and, since the memory of man does not recall any year which was not "better than ever," it is safe to predict that the spoils will be magnificent.

The season now closing has been one

(Continued on page 2)

## SHANSI FRESCO FOR BRITISH MUSEUM

LONDON.—Mr. George Eumorfopoulos, who is a member of the well-known firm of Messrs. Ralli, City merchants, has presented to the nation a wonderful wall-painting from a cave-temple in Shansi, south of Peking.

The painting has been on view at the British Museum since December 17th last year.

The discovery of this fresco is romantic. In 1925 Mr. Weinberger, of the firm of Messrs. Frank and Co., who was going to China, was asked by Mr. Eumorfopoulos to find out if paintings already in his possession came from a certain temple on the Yellow River. Mr. Weinberger, however, was unable to reach his destination, owing to the troublous state of the country.

But on the return journey to Peking he heard of a temple fresco of three Bodhisattvas in the province of Chihli, and brought it with him to England. The temple itself was founded in 1188, but it was destroyed by soldiers and rebuilt in 1424, and afterwards in 1466-68.

Opinions differ as to the date of this

(Continued on page 2)

## Maurice Sterne Wins Competition At Worcester

*Ten Models Submitted by American Sculptors for Monument to New England's Pioneers and Settlers*

The judges of the competition for a monument to New England's founders have just announced that the model submitted by Maurice Sterne has been awarded first place and that Mr. Sterne has agreed to make the finished monument.

The competition was one of the most important in which American sculptors have entered and ten of our foremost artists were asked to submit sketches. It was agreed in the beginning that only one prize—the award of the monument itself—would be given, although each sculptor was paid for his model and that the names of the competitors, apart from that of the winner, would not be published.

The monument, a memorial to the men and women who settled New England, will be the gift of the late Mrs. Rogers Kennedy to the city of Worcester. At her death in 1924 Mrs. Kennedy left \$80,000 for the construction of the monument and \$5,000 was added by her husband at his recent death. In addition to making the gift Mrs. Kennedy also appointed a committee to arrange the competition and act as judges, leaving its members a free hand in the selection of competitors and the award of the prize. The original committee was composed of Mr. Raymond Henniker-Heaton, then director of the Worcester Museum, Mr. Alexander H. Bullock, a trustee of the Museum, and Mr. Shaw, Director of the Worcester Library. When Mr. Henniker-Heaton resigned as director, Mr. Frank C. Smith, Jr., also a Museum trustee, was appointed to take his place on the committee and George W. Eggers, the newly appointed Director was made an advisory member.

The winning design, as our illustration on page 8 shows, is a radical departure from the conventional city monument. Too often these have been composed with an aldermanic attempt at classicism strained through a mesh of Victorian sentimentality. There has been little or no regard for design or architectural unity. The art of the monumentalist has, almost without exception in recent years, been divorced from either sculpture or architecture. It has assumed an autonomous character of which the chief attributes are negative. It is possible to discuss the lack of character, the lack of distinction, of form, of design in our monuments. For the most part they have escaped even enough definiteness to brand them as bad. If it were not for the fact that the "statuary" obstructs so many pleasant vistas in our parks it would be quite negligible.

It is probable that the judges of the Worcester competition were given a choice among finer designs than are usually submitted for an important monument. Of that, except for the winner, it is impossible to speak since neither the unsuccessful models nor the names of their designers are to be made public. Certainly, however, Worcester is to be congratulated on the choice that has been made.

Sterne's departure from the conventional is one of quality and design rather than surface. His model has been conceived as an architectural whole, the strong masses of the base leading by well established rhythms to the twin towers of the figures. Nowhere in the model is there a hint of eclecticism, of proportions or details taken from Vig-



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### Sterne's Model

### Wins Worcester

### Competition

(Continued from page 1)

nola, Viollet-le-Duc or other aids to the faltering imagination. Yet the rightness of proportion is there as it was in the great originals from which the convenient "rules" have been derived. The informal arcading of the base serves, better than any series of classic niches could have done to maintain the unity of the reliefs and at the same time give adequate support to the heroic figures. The figures, as simple and direct as Doric columns, are the culmination of the moving forms in the reliefs. Strong in their own right they nevertheless seem rooted in the twisting masses of the smaller figures.

The symbolism is hardly less interesting than the design. The reliefs, to be cut deeply in the solid base, represent the various activities of the early New Englanders. Only one side of the square base appears in the illustration, but all four are to be carved. Above, the two great figures typify the indomitable men and women who wrested a new country from the wilderness. Joined by the plow, symbol of their husbandry, they seem just to have conquered a new territory. Their share in the struggle has been equal. Each has borne burdens and been courageous in the face of danger and disaster. In her arm the woman carries a sheaf of grain, emblem of a triumph attained, while the man carries seed, sign of fertility to come.

Mr. Sterne will begin work almost at once. He is sailing for Rome in a few days and will model the two figures there. They are to be cast in bronze and will be about eleven feet high. It will be at least a year before the monument can be completed.

### DEALERS SET SAIL FOR EUROPE

(Continued from page 1)

of the most successful which the dealers in art have ever had. Many of the galleries have had "record months"; all previous auction records have been broken; the demand for works of art of first quality, fine furniture and *objets d'art* has never been so great and it is on the increase. Naturally this demand will be supplied and by the finest works which the dealers can discover. Of course the summer voyaging does not represent the only period of buying but it is the time when our American dealers and collectors will be most active abroad.

Before the month is out there will be "nobody in town." Several of the dealers, among them Howard Young, Otto Bernet, John Kraushaar, John Levy, René Seligmann and Albert Milch have already gone. Major H. I. Parke and Victor Behar are sailing on the *Majestic*, on May 14th; C. H. Messmore of Knoedler's leaves on the *New Amsterdam*; Joseph Durand-Ruel on the *France* and Julius Boelher of Reinhardt's on the *Leviathan*, on May 21st. Mr. and Mrs. Reinhardt will leave in about a month. Goldschmidt sails on the *Olympic*, on May 28th, Joseph Brummer, Felix Wildenstein, Francis Kleinberger and Paul M. Bick of Arnold, Seligmann, Rey and Company on the *Paris*, on May 14th; Sir Joseph Duveen sails on May 18th, on the *Berengaria*. Louis Ralston has left and David Keppel, Clifford Trevor, Germain Seligmann and Benjamin Benguiat are already in Europe. William H. Holston, W. L. Ehrich and I. Simon will depart in about a month.

### HALS HIGH PRICE IN JANSSEN SALE

(Continued from page 1)

Abraham Bosse, Musical Gathering, 4,000.

The paintings by Jan van Goyen brought the following prices: No. 40, View of Scheveningen, 5,300; No. 41, Landscape, 3,300; No. 42, River view, 6,700; No. 43, small Landscape, 6,100; No. 44, small Landscape, 3,300; No. 45, Landscape, 3,600 and No. 46, Winter Landscape, 3,300.

Jordaens, Satyr and Peasant, 3,300; Thomas de Keyser, small Portrait of a Woman (1647), 6,200; N. Maes, Old Woman writing (1650), 5,000; J. M. Molenaer, Frisian Family making Music, 14,000; P. de Moly, small Landscape, 3,500; Egbert van der Poel, Winter Landscape, 3,100. The interiors by Adriaen van Ostade realized from fl. 3,000 to 4,000; Portrait of Reynolds, by himself, 5,000; Rubens, large sketch of a Tournament, 15,000; the same, Portrait of an old Woman, 9,200; the same, Portrait of an old Man, 4,200; Jacob van Ruysdael, Approaching Storm, 9,600; the same, River view, 6,300; Salomon van Ruysdael, Farm, 6,300; the same, The Ferry, 12,600; the same, small Winter scene, 7,000; Jan Steen, The Dentist, 6,200; Teniers, Men playing at skittles, 7,200; Simon de Vlieger, Marine, 3,600.

—L. J. R.

### SHANSI FRESCO FOR BRITISH MUSEUM

(Continued from page 1)

fresco. Some experts believe that it belongs to the Tang Dynasty (618-905), the period of China's greatest poetry and of "her grandest and most vigorous, if not, perhaps, her most perfect art." Others attribute it to the Sung era, which dates from 960 to 1280.

The question of date and the artistic quality of the painting are fully discussed by Mr. Binyon in his excellent introduction to the catalogue.

### WORCESTER SHOWS DECORATIVE ARTS

An exhibition of modern decorative arts has been placed on view at the Worcester Museum for the month of May. Though it is not so large as the one brought over by Professor Richards a year or two ago, it is quite as fine in quality. Everything included is good in color or design or both, and there is no hint of slavish imitation of past styles.

Those who have lent pieces for the exhibition are:

The Frankl Galleries, New York; The Montross Gallery, New York; Cheney Brothers, New York; De Hauke and Company, New York; M. M. Armstrong, New York; The Beaux Arts Shade Company, New York; The Folk Handicrafts Guild, Boston.

### SCULPTURE SOCIETY HONORS D. C. FRENCH

The National Sculpture Society on May 9th, presented its first Medal of Honor to Daniel Chester French for his distinguished achievements in the field of sculpture.

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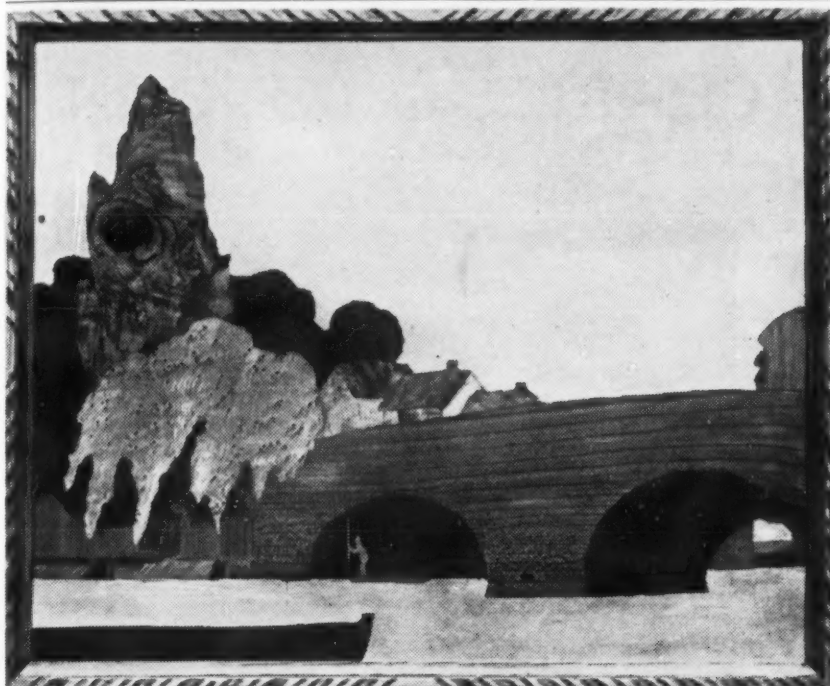
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LONDON.—A. J. Rowley may be said to have inaugurated an entirely new craft, for although his panels are technically wood inlays, the choice and exploitation of the wood is so entirely different from that represented in the ordinary marqueterie as to constitute something on an utterly different plan.

In the Rowley intarsia panels, the inlay is based upon the recognition of the two salient characteristics of wood, namely its grain, and its faculty for reflecting light. A slice of wood has by nature a certain living quality and as the light glances and glints across it tone and color take on a differing complexion. As to the grain, this, in its infinitude of suggestion, immediately adapts itself under the seeing eye and the deft hand to a multitude of expressions. With vision, one can perceive in it the lines of a turbulent sea, the veining of a leaf, the foliage of a tree, the strata of a rock, the glow of a sunset, so that to carry out by this means an entire landscape, a flower-piece, a genre study, becomes a fascinating piece of work.

After experimenting with a vast collection of woods drawn from all parts of the globe, Mr. Rowley discovered that it was possible so to impregnate with color the pores of the wood as to preserve throughout its mass the same live quality as is apparent in the untinted state and to keep in the colored material the gradations of light and shade which, when worked up into a picture, stand for that elusive factor that is known as "quality." Richly decorative in character, the Rowley intarsia is something much more than this. It makes a great emotional appeal for it constitutes a very vital and living thing. Recognizing this, a number of leading British artists delight to design for this medium, Frank Brangwyn, Anning Bell and A. Chase being among the number. Architects are realizing the decorative value of the intarsia in the development of decorative schemes for public buildings as well as for private dwellings and cabinetmakers are recognizing the infinite superiority of the craft as com-

**WASHINGTON RELIC  
APPRAISED AT \$250**

A hair bracelet containing a lock of George Washington's hair was appraised last week at \$250 as part of the \$66,672 estate of Boudinot Keith, who died Oct. 24th, 1925, leaving his estate to his wife, Dora W. Keith. The chief asset consisted of \$40,000 as the value of a co-operative apartment in the Sixty-seventh Street Atelier Building. No value was found for a George Washington portrait, which he bequeathed to his daughter, Lois, the wife of Major Clyde V. Simpson, U. S. A., because the portrait has been declared the property of the Mount Vernon Ladies' Association under the will of his aunt, Jane J. Boudinot. He gave the association the hair locket and a Sheraton mahogany suite, now at Mount Vernon, known as the "Boudinot chairs."

pared with painted decorations for furniture, mirrors, screens and so forth.

The two intarsia panels, entitled respectively "Henley Bridge" and "Westmoreland," are both designed and executed by Mr. A. J. Rowley of Church Street, London.—L. G.-S.

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**DEALERS HONOR  
FRAZER'S MEMORY**

The Associated Dealers in American Paintings assembled at the Lotos Club passed the following resolution:

In the death of John E. Frazer, President of the J. J. Gillespie Fine Art Galleries of Pittsburgh, the American art world has suffered a profound loss. He was an inspiring and devoted worker in behalf of art and artists. For more than forty years his deep knowledge and sympathetic enthusiasm promoted both private and public collections in western Pennsylvania. His personal contacts with artists both in America and Europe were extensive. He was one of the pioneers in the development of mezzotints in color, the revival of the old art in a new way. He was founder of the "One Hundred Friends of Pitts-

burgh Art," organized to provide paintings by Pittsburgh painters for children in public schools, public spirited, genial, wise, it is hard to conceive that he could have an enemy, to know him was to love him. His association with dealers was direct, pleasant, successful.

Judge Walton S. Mitchell, who knew John Frazer from yet another standpoint, likewise expressed what Mr. Frazer's loss meant to him. Judge Mitchell said: "His knowledge of art was trained and extensive, and he was able to impart with enthusiasm the pleasure he found in it. His office was more than a business place to him; the paintings and other objects of art afforded him constant delight. His cordial manner and generous disposition brought him a host of friends with whom he shared the advantages gained by study and travel. Mr. Frazer will be long remembered by his business associates and by the large number of friends who will cherish the

recollection of his fine character and kindly nature."

To quote from John L. Porter—"How many people knew what a loss our city has sustained in the passing of this unostentatious, kind, genial and unusually gifted man." The members of this association join in profound tribute to the memory of John E. Frazer.

Signed:

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## SMIBERT PORTRAIT SHOWN IN BOSTON

A general exhibition of paintings at the Copley Gallery in Boston has as its most important canvas, a portrait of Lieutenant-Governor William Tailer of Massachusetts painted in 1730 by John Smibert. This portrait of Lieutenant-Governor Tailer is signed "Jo. Smibert fecit 1730," just beneath the capital of the chest on which Tailer rests his left arm. His right hand is extended, in a position characteristic of Smibert's poses, with the index finger pointing and the third and fourth fingers closed on the palm. The rich velvet coat, white cuffs and stock are painted with an able rendering of textures and the soft curls of the white wig fall gracefully below the shoulders. Were none of Smibert's other portraits extant, this alone would bear witness to his skill as a portraitist. Fortunately most of his paintings have been preserved and many are accessible to the public, among which may be noted the famous painting of Bishop Berkeley in the National Gallery, London; Bishop Berkeley and his Family, in the Yale School of Fine Arts; Benjamin Colman D.D., in Memorial Hall, Harvard University; Bishop Berkeley, in the Worcester Art Museum; William Browne, in Johns Hopkins University; portraits of Chief Justice Samuel Sewall, Peter Faneuil, Mrs. More Smibert at the Massachusetts Historical Society in Boston; and a portrait of Mrs. Thomas Bulfinch in the Cleveland Art Museum. William Tailer, the subject of the portrait now exhibited at the Copley Gallery, was one of the heroes of Port Royal, serving as Colonel of the Massachusetts regiments at the taking of the fortress in 1710. He was Lieutenant-Governor under Governor Thomas Dudley during whose term of office Harvard College was founded. Tailer again served as Lieutenant-Governor under Governor John Belcher. This is the only known portrait of him, it having come down through the descendants of Governor Belcher. One of the owners was James Dalrymple, the friend and patron of Robert Burns; another was John Mills, the poet and actor. It is now owned by the Copley Gallery. The general exhibition in which this portrait is included contains, among other canvases, two medallion-shaped portraits by William Morris Hunt, a portrait and a landscape by Sargent, two snow scenes by Aldro Hibbard, an early watercolor by Childe Hassam and an interesting landscape by the same artist.—A. W. K.

## CHARPENTIER SHOWS FRENCH PASTELLISTS

PARIS.—An exhibition of works of French pastellists of the XVIIth and XVIIIth centuries will open at the Galerie Charpentier, 76, Faubourg Saint Honoré, Paris, on May 23rd.

The proceeds of the exhibition will be added to the fund now being raised for the reinstallation of the pastels of La Tour in Musée de la Tour at Saint Quentin, and for the provision of additional resources for the Ecole de Dessin founded at Saint Quentin by La Tour in the XVIIIth century.

Among the exhibits will be pastels from the Veil-Picard, Chevrier, Henri de Rothschild, Cognacq, Wildenstein, David Weil and other collections, and from the Louvre, the Carnavalet, provincial, Swiss and Dutch museums. Many are relatively unknown to the French public.



"THE AWAKENING"

By MAURICE STERNE

Marble figure just presented to The Boston Museum by Mrs. Galen Stone in memory of her husband.

## "THE AWAKENING" IN MARBLE IN BOSTON

The marble replica of Maurice Sterne's bronze, "The Awakening," has just been presented to the Boston Museum of Fine Arts by Mrs. Galen Stone.

When the bronze, now in the Brooklyn Museum, was shown at Scott and Fowles' last year it created a profound sensation and was acclaimed by many as the "greatest work by an American sculptor." Full accounts of the figure were printed in THE ART NEWS at the time of the exhibition. On the opening day the late Galen Stone of Boston ordered the replica in marble which Mrs. Stone has just given to the museum in memory of her husband.

From the photographs it would appear that Sterne has created an even finer figure than the great bronze, although the changes are very slight and subtle. The magnificent sweep of line and form remains but the transitions are a little less abrupt and the modeling, while still as firm as in the bronze, is even more delicate.

## WOMEN ARTISTS HOLD ANNUAL MEETING

The Annual Meeting of the New York Society of Women Artists took place on April 27th, 1927. A new set of officers were installed. They are as follows:

President, Sonia Gordon Brown.  
Vice-President, Marjorie Organ.  
Treasurer, Elizabeth Grandin.  
Corresponding Secretary, Lucy L'Engle.  
Recording Secretary, Margaret Huntington.

The recent exhibition held at the Anderson was considered a very successful one. Among the sales made many works of art found their way into interesting collections. Mrs. Marie Sterner, the well-known art dealer, came to the exhibition and was so delighted with it that she purchased the statuette by Ethel Myers and "Spanish Scene" by Marjorie Organ. Mr. Charles Hoyt, also a staunch supporter of modern art, acquired the exquisite decoration of "Deer" by Elsie Driggs and block prints by Flora Schofield. Out of town collectors include Mrs. E. S. Jordan of Cleveland, Ohio.

## MARY P. THAYER HEADS OMAHA ART INSTITUTE

Miss Mary P. Thayer has been appointed Director of the Art Institute of Omaha, the appointment taking effect April 28th. Last October Miss Thayer was called to Omaha as Acting Director and in that capacity organized an educational program which developed along organized lines. It included a regular Story Hour, classes in drawing and practical work in color and design for children and adults, and lecture courses. A comprehensive art reference library and a lending collection of mounted photographs, with consequent accessioning and cataloguing, are also new features of the Institute's activities. Miss Thayer was formerly Curator of Education at the Worcester Art Museum.

## ARCHITECTURAL LEAGUE ELECTS

At the Annual Meeting of the Architectural League, held on May 5th, the following were inaugurated:

President, Kenneth M. Murchison.  
1st Vice-President, Eugene Savage.  
2nd Vice-President, Chester Beach.  
3rd Vice-President, A. F. Brinckerhoff.  
4th Vice-President, Leon V. Solon.  
Secretary, Walter D. Blair.  
Treasurer, F. Livingston Pell.

Executive Committee, Term Expiring May 1930.

Alfred Coiffort, Jr., C. Paul Jennewein, Francis L. S. Mayers.

Mr. Murchison, the new President, is also the President of the Society of Beaux Arts Architects.

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"THE ENTRY OF THE RAJAH AJMER"

By W. S. BAGDATOPOULOS

Courtesy of The Sloane Gallery, 188 Brompton Road, London.  
W. S. Bagdatopoulos, whose oils have been shown recently in London, has turned his attention to etching. He may be said to have found himself during a long tour in India from 1924 to 1926. His impressions of Agra and Delhi, and the deserted city of Fatehpur Sikri were recognized immediately as faithful and sensitive impressions of the colorful East.

### LYDIG SALE BRINGS \$50,000

Mrs. Rita de Acosta Lydig's household effects, offered in 274 lots, were sold on May 11th, in the Anderson Galleries for \$50,111 for the benefit of her creditors in bankruptcy. The occasion drew an overflowing crowd to the sales galleries, filling as many extra chairs as the law permits in addition to the regular seats and jamming the big entrance hall well beyond the reach of Auctioneer E. H. L. Thompson's voice. But nearly every one went there merely out of curiosity, leaving the bidding in the main to habitual appraisers who buy to sell again.

The best price of the day was \$2,900, for which M. Knoedler & Co. bought Ignacio Zuluaga's "Portrait of a Philosopher," which Mrs. Lydig acquired from the artist when he visited this country about a dozen years ago and made a tour under Mrs. Lydig's social sponsorship, which was so successful that he was thereafter relieved of the need of painting for a livelihood. A portrait of Mrs. Lydig by Zuluaga was exhibited at the time, but did not appear in this sale. It was understood that the "Philosopher" and a portrait of a Senorita by Juan Careno di Miranda, a XVIIIth century Spanish artist, which was sold for \$650, as well as her own portrait, were gifts from the artist to Mrs. Lydig in token of his gratitude for the results of his American visit. Many articles in the catalog were listed as having been bought from Miss Elsie de Wolfe.

A large antique Kuba rug for \$1,475 and antique Chinese wool rug for \$1,650, which had been selected for Mrs. Lydig by the late Stanford White, were treasures that realized only part of their shop value. A baby grand piano for which White designed the case, which won first prize at the Chicago World's Fair, went for \$625. Some of the silver pieces with hall marks of mastersmiths of the Queen Anne and George I, II and III periods, informally appraised at from \$1,000 to \$3,000 each, brought less than \$500 apiece.

### DURER FEATURES SOTHEBY SALE

LONDON.—The sale on April 26th at Sotheby's, by order of Miss Seymour's trustees, of the small but valuable collection of drawings by old masters of the Italian, Dutch and French schools, and some old engravings and etchings, brought over a large number of dealers from various parts of the Continent. The sale, in fact, is what remains of an important collection made a century ago, when such things had not been absorbed into public galleries. The Seymour collection was noted by Waagen, and portions of it were sold at Sotheby's in 1875 and at Christie's in 1878. What was in the present sale consisted of only 124 lots, which brought £8,521 16s.

Over one-third of the day's total was paid for a pen-and-ink drawing with wash by Dürer, a portrait of Una Uilana Windisch, 16½ in. by 11 in., with signature and date 1505; this was started at £100, the bidders being Dr. Borenus, Mr. Lugt, and Messrs. Colnaghi, and at £2,500 fell to Mr. Lambert, who was acting for Mr. F. Sabin, of Bond Street. The same buyer gave £115 for a black, red and white chalk drawing of Catherine Bourgeau, mother of Jehan Perreault, et. 96. A pen-and-ink drawing by

Following were the main items of the sale: Four Louis XV ormolu appliques to Miss H. Counihan, agent, \$1,500. Large antique Kuba rug to Miss H. Counihan, agent, \$1,475. Chippendale needlework armchair, mahogany body, to A. Jacobs, \$1,750. Chippendale mahogany and needlework armchair to A. Arnold, \$900. Chippendale settee, covered with crimson silk damask, to A. Jacobs, \$1,015. "Portrait of a Philosopher," by Zuluaga, to M. Knoedler & Co., \$2,900. Bronze statuette of Bacchus, French, XVIth century, to Joseph Brown, \$2,100. Antique Chinese wool rug to A. Arnold, \$1,650. Twelve Chippendale mahogany dining chairs, to Miss Counihan, agent, \$2,025. Chinese sixfold lacquer screen to A. Arnold, \$1,400. Twelve Collamore royal crown plates to J. A. Knapp, \$900.

### V. BEHAR SAILS FOR ENGLAND

Messrs. Victor and Robert Behar are sailing to-day on the Majestic for England. The former has been in this country for about six months during which time he has transacted important business for his companies in England and has cemented their connections with firms with whom his companies have been doing business in America for some fifty years. Mr. Victor Behar is well known in Great Britain, and his name is identified with art treasures—in particular old rugs, tapestries, etc., of which he is an ardent collector. His collection includes the famous Vienna carpet which was exhibited in the Corcoran Gallery, Washington, the Philadelphia Art Museum and the Museum of Fine Arts, Boston. This marvelous carpet, illustrated in Section I, created a great stir in this country. It is one of the greatest carpets of its kind extant and was royal and state property from 1550 until 1925, the year in which it was acquired by Mr. Behar.

the same artist, a portrait of a man, 8¼ in. by 6 in., with monogram and date 1503, fell at £470 to Mr. Daniell, who also gave £80 for a drawing in gouache by Cornelis Troost, "L'amour mal assorti," a silverpoint, heightened with white on green paper, by Boltraffio, of the Infant Christ, 6½ in. by 5½ in., brought £195 (Lugt).

The old master engravings included a number of Rembrandts, the highest price, £600, being paid Messrs. Agnew for a very brilliant and perfect impression of the only state of the famous "Landscape with the Three Trees," Mr. Lugt, of Amsterdam, paying the next highest, £310, for a very fine and perfect early impression of the portrait of Jan Sylvius, in an oval. Other Rembrandt engravings were:—The Triumph of Mordecai—£145 (Gilhofer and Ransburg, of Vienna); Tobit Blind—£80 (Gobin).

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## BENSON COLLECTION SHOWN IN MANCHESTER

LONDON.—Frequenters of loan exhibitions of old masters in London and elsewhere are familiar with the name of "the Benson Collection," but as a whole it has never been publicly shown. Now the one hundred and fourteen Italian pictures which constitute its chief glory are on view at the City of Manchester Art Gallery, where the exhibition was recently opened by Lord Crawford.

The Benson collection illustrates almost entirely the fresher and more hopeful side of Italian art before the setting in of the autumnal period marked by the ashen coloring and broken touch of the later Titian and the noble agitation of Michelangelo and Tintoretto. Of Titian's earlier and sereener period, when the idyllic influence of Giorgione was still strong, is the small, lovely "Madonna and Child" and "The Daughter of Herodias," the latter a replica of the larger painting of the same subject in the Doria Gallery in Rome. By Giovanni Bellini are the large altar-piece and the charming, small "Infant Bacchus" and "St. Jerome Reading." Palma Vecchio's large altar-piece shows the Venetian art in a later generation, while Crivelli, Carpaccio, Lorenzo Lotto and Veronese give us further variations of the same spirit. Of the Florentines there are examples of Botticelli, Ghirlandaio, Andrea del Sarto and Filippino Lippi, of the early Sienese Ambrogio Lorenzetti, Lippo Memmi and others while of the other schools are representations by Antonello da Messina, Dosso Dossi, Francia, Luini, Correggio, Piero di Cosimo and Cosimo Tura.

## BAI LIHME'S RUBENS TO BE PUBLISHED

It has been reported to THE ART NEWS that the Portrait of a Man by Rubens, published on the first page of this paper last week, will be registered and reproduced in the catalog of the works of P. P. Rubens, now in preparation for publishing by Dr. Burchard and Dr. Gluck (Vienna). The portrait was purchased by Mr. C. Bai Lihme from the Gainsborough Galleries.

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## W. H. SIPLE JOINS FOGG MUSEUM

The Directors of the Fogg Museum are happy to announce that they have associated with themselves as assistant, Mr. Walter H. Siple, Harvard B. S. 1915, A. M. 1917; who will be closely associated with them in the growing administrative problems of the new Fogg Museum, which opens on June 20th. Mr. Siple has had a varied experience as Master at Groton; as a student at Oxford; and during frequent trips in Europe.

## PEARSON JOINS UNITED ARTS FACULTY

The Master Institute of United Arts announces the addition to its faculty of Ralph Pearson, the American Artist, in its Department of Etching and Design, for the coming season. Mr. Pearson, has been regarded not only as one of the leading etchers himself, but as one of the finest authorities on Etching. Last season he was invited by the American Institute of Graphic Arts to gather the fifty best prints of the years for its exhibition, and to write the introduction to the catalogue. The results of his work have been recently embodied in a book. Mr. Pearson has also written and lectured extensively on Etching and Design, and has himself taught artists and de-

signers of note. In his class in Pictorial Design to be given at the Master Institute of United Arts, 310 Riverside Drive, next season, Mr. Pearson will take up the new knowledge of design organization which has grown out of the "modern movement." He will analyze works of art from their "plastic, literary and technical functions" and show the unity and contribution of each of these phases of work. Mr. Pearson's classes will begin in October.

## OBJETS D'ART SOLD AT CHRISTIE'S

LONDON.—Christie's sale on April 26th, consisted of objects of art and *virtu*, from various sources, the total being £1,917. The chief items included an egg-shaped box, of Russian enamel on gold, painted with trophies and festoons in red and green, and mounted with seed pearls and diamonds, the interior with a gold chasing of a palace—220 guineas (Rimmer); a cup and cover of brown and grey agate, carved with fluting, and mounted with gold borders, and enameled, surmounted by a figure of a Russian eagle—62 guineas (Blairman); an oblong engine-turned, gold snuff-box, with chased scroll thumb-piece—46 guineas (Black); and a Louis XVth tortoiseshell box, inlaid with figures and scrollwork in gold, and mother-o'-pearl—45 guineas (Week).

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## Brooklyn Museum Opens Three New Galleries

The Brooklyn Museum has opened three new galleries for permanent exhibitions. These new exhibitions form a part of the museum's proposed plan for the arrangement of its successive galleries according to a scheme which shall outline to the visitor the development of the arts according to historic sequence.

The first of the new exhibits is a Swiss Gothic interior which has been presented to the museum by Mrs. Wilham Hamlin Childs of Brooklyn. The interior bears the date of 1517 and belonged to the rectory of Casaccia in Bergaglia (Grisone). A number of similar rooms are exhibited at the famous Zurich Museum in Switzerland but the one at the Brooklyn Museum is the only one of its type in this country.

A small gallery adjacent to the Gothic room is devoted to the display of a number of German antiquities, including wood carvings, ivories, stained glass and armor which have been collected on museum expeditions.

The Renaissance hall occupies the large east gallery. It is devoted to the exhibition of furniture and other objects, arranged as they might have appeared in a XVIth century Florentine palace.

The Venetian mirrored drawing room is representative of the last quarter of the XVIIIth century and shows the Italian use of the contemporary French decorative styles.

These exhibitions are adjacent to the museum's sculpture court, the east wall of which has recently been hung with a set of five Brussels tapestries of the late XVIIth century, lent to the museum by a friend.

## PICTURES, DRAWINGS SOLD AT CHRISTIE'S

LONDON. — Modern pictures and drawings from various named and anonymous sources totaled £2,573 at Christie's on April 22nd, the principal buyer being Mr. W. W. Sampson. Only one lot reached three figures, namely, a pair of pictures by Erskine Nicol, "Landlord" and "Tenant," 1869—100 guineas, bought by Mr. Sampson, who also purchased a small picture by John A. Lomax, with the legend "When a man's single, He lives at his ease"—82 guineas.

Several drawings by H. B. Brabazon included a river scene with boat—45 guineas (Forbes); and three copies by him after J. M. W. Turner, each realizing 42 guineas. A drawing by Frank Brangwyn of a religious procession at "Le Popie," 1910, made 50 guineas (Cooling); a picture by H. Fantin-Latour, of stocks in a bowl—60 guineas (Wells); and B. de Hoog, "Motherly Care"—50 guineas (Knowles); and a folio containing 19 drawings by John Leech brought 15 guineas (Edwards).

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## COMING AUCTIONS

SOTHEBY'S, LONDON

## TUER SAMPLERS Sale, May 11

On the 11th of May the Tuer collection of Samplers will come under the hammer at Sotheby's. They date from the XVIIth Century and include some interesting specimens with long inscriptions setting forth in quaint parlance moral maxims on which women should frame their conduct. It is seldom that so large and so varied a collection of these embroideries comes upon the market.—L. G.-S.

## BETHELL LIBRARY Sale, May 16, 17

A part of the library of Captain Adrian Bethell of Rise Park, Hull, England, will be sold at Sotheby's on May 16th and 17th. The sale will include a large collection of illustrated works relating to the fine arts, productions of

modern private presses, such as the Vale Dun Elmer, Golden Cockerel, Ashendene, Kelmscott, Essex House and Non-such, and the Villon Society's publications. The first editions of modern authors include Barrie, Beerbohm, Borrow, Butler, Conrad, W. H. Davies, De la Mare, Dowson, Dunsany, Gissing, Hardy, Hewlett, Hudson, Henry James, Kipling, Machen, Masfield, Moore, Noyes, Shaw, Stephens, Stevenson, J. A. Symonds, Arthur Symonds, Wells, Wilde and Yeats. There are also fine collected editions of the works of Kipling, Henry James, Charles Lever and Theophile Gautier. Among the rare items may be noted the following: *The Works of Geoffrey Chaucer*, an extremely rare volume, in lettres batardes with the four extra leaves in sig. Q in consequence of the insertion of Henryson's *Testament of Godfrey* with the date (1532); *An Antidote against Melancholy: made up in Pills compounded of Witty Ballads, Jocular Songs and Merry Catches*, from the Britwell Library, printed by M<sup>r</sup>. Melanolicus, 1661, and Matthew Stevenson's *The Twelve Months*, bound by Riviere, sm. 4to., printed by M. S. for Thomas Jenner, 1661. There is also Vol. I-XIII of the *Yellow Book*, with

(Continued on page 10)

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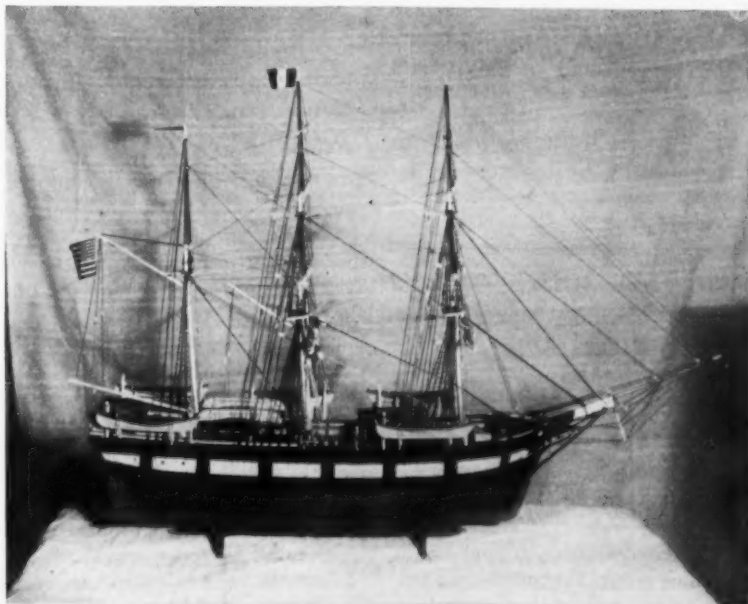
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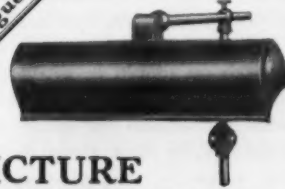
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Vol. XXV May 14, 1927 No. 32

## AMERICAN SCULPTURE

"What's wrong with American Sculpture?" Mr. Clyde H. Burroughs in *The Detroit Saturday Night* of May 7th asks the question. That something is wrong Mr. Burroughs feels sure. "It doesn't seem to be getting anywhere."

However, after one has read the whole of Mr. Burrough's article, no reason for American sculpture to get anywhere appears. Rather the contrary. For even sculptors must eat and must, therefore, find patronage. If those whose love of art, particularly of the sculptor's art, has prompted them to vote on the Pioneer Woman are representative of the patrons on whom the artist must rely there is no need to pursue further the reasons for the great dearth of creditable sculpture in America.

In Mr. Burrough's first paragraph he records the vote in Detroit. Perhaps readers of THE ART NEWS will remember either the models or the illustrations from them in this paper. With these in mind the following extract from Mr. Burrough's article is enlightening.

"Nearly 4,000 persons visited the 'Thirteenth Annual Exhibition of American Art' and the 'Models for a Monument to the Pioneer Woman' at the Detroit Institute of Arts during the first week of the show, and the verdict, judging from the comments heard in the galleries, seems to be most favorable, particularly with reference to the paintings.

"The models of the memorial to the Pioneer Woman (which, after one brief week, took their departure to Buffalo on Thursday), also created a great amount of interest, if one may judge by the large number of ballots in which the visitors recorded their preferences. Bryant Baker, with his sweet young matron, intrepidly facing the west, leading an inspired youth with one hand and carrying a Bible in the other, ran away with the vote, receiving 1,158 ballots, twice as many as his nearest competitor. John Gregory, with his dramatic group, showing a pioneer woman picking up the musket of her dead husband and shielding her infant under her arm, was second

with 578 votes. F. Lynn Jenkins, whose composition resembles the Puritan maiden waving the Mayflower good-bye in George H. Boughton's historical painting, was a close competitor of Mr. Gregory, with 503 votes. Herman A. MacNeil's sturdy matron, with an ax in one hand and carrying her baby on her arm, was fourth with 450 votes, and the rest of the vote was scattered among the eight other contributors."

It would appear, from an even casual examination of these figures, that the need for American sculpture to "get anywhere" is not great. For we have had sculptors, many of them, whose work possessed the same merits as these popular models. And why, in an ill-considered search for novelty, should we forsake the traditions established by Joel T. Hart, Henry Kirke Brown, Charles Wetmore Story, Thomas Ball, J. Q. A. Ward and, most popular of all, John Rogers? The list is suggestive only; it could be increased almost indefinitely.

Should we not be content? Few things since John Roger's day have equalled John Gregory's "Pioneer Woman." Evidently our tradition is secure and the descendants of those patrons of sculpture who filled their houses with what-nots and Rogers groups can still supply their craving for the beautiful with the work of living men. Could anything be wrong with such a condition?

Certainly not. For, as everyone knows, the object of sculpture is to take up a given space—on the mantelpiece if it be small, in the garden or park if it be large. In the former case it may be cute, quaint, sweet or artistic; in the latter it may be any of these or, perhaps, ducky. And if it is some sort of public erection it must be grand, elevating, imposing or majestic. Now of sculpture, that is to say of objects in metal and stone, which meets all these requirements, our production is enormous. The American demand is amply supplied and everybody should be satisfied.

Why ask "What's the matter?" We get what we bargain for in the name of sculpture. Why then complain because of the suspicion, roused doubtless by radicals and *sans culottes*, that all this has nothing whatsoever to do with sculpture? Aren't these things "objects in metal or stone, representative of Nature and made for no useful purpose?" Of course they are, nothing else, and that's "What's the matter."



MAURICE STERNE'S MODEL FOR "A MONUMENT TO NEW ENGLAND" WHICH HAS BEEN AWARDED FIRST PLACE BY THE JUDGES OF THE RECENT WORCESTER COMPETITION.

The figures of the man and woman will be in bronze, eleven feet high.

## BUCOLIC CONGRATULATIONS

In the yearly migratory chronicles of dealers who are departing for Europe one group meets with inevitable neglect—the dealers in American painting. However, theirs is an idyllic if unsensational summer hegira, which few would be willing to exchange for the drama of the Continental art season. No dealer in European paintings can afford a summer on a peaceful Connecticut farm or leisurely perambulation through sleepy New England in search of antiques still clinging to their native heath. The seeker of Old Masters and French Impressionists must gird his loins for the rigors of the European season when he is just beginning to recover from the excitements of the New York winter. His confrère may retire to a Vermont farm, the coolness of the seashore, or merely perfect his game of golf without twinges of conscience. Instead of frantic days in European auction rooms he may pay an occasional visit to the spots where his protégés are painting and content himself that the fecund summer will produce its usual fall harvest of art. So while on the front page, we chronicle the dramatic migration of one group of New York dealers to the battlefields of Europe, editorially we congratulate another group on their opportunities for a bucolic summer.

## BOOKS AND MANUSCRIPTS

## HISTORY OF THE MERTON ABBEY TAPESTRY WORKS

H. C. Marillier

London, Constable and Company

Price, seven shillings and sixpence

Mr. Marillier in his *History of the Merton Abbey Tapestry Works* quite completely covers his ground. The book contains many illustrations, an historical essay and a complete chronological list of the Merton Abbey tapestries down to 1927. The author tells how in 1877 the workshops of William Morris and his colleagues were transferred from Red Lion Square to the old-timbered buildings at Merton Abbey, near Wembleton, where "the waters of the Wandle, like those of the Bièvre in Paris, which determined the site of the Gobelins, are favorable for dyeing." Morris wished to revive the art on Gothic lines, the copying of sentimental oil-pictures in textile

having no attractions for him. As regards technique the earlier examples, like the Gothic, employ single strands of wool. This naturally involved the use of a very restricted range of colors. By the blending of finer strands the range has been greatly increased and improved, but not to the extent which enables modern French tapestries to be woven in all the delicate shades of a painting, a misuse of the art. Several large series have been executed, while the old and new dispensations, commissioned by Mr. George G. Booth of Detroit are to be twenty-two feet high. Unfortunately, for all their high ideals the Merton Abbey weavers are no more than skilled craftsmen, never great artists and only in such pieces as the "Primavera," the Filippo Lippi "Annunciation" of the National Gallery and the Ranworth St. George and St. Michael is the art worthy of the workmanship. The St. George series, done for Eton College, lack true decorativeness, The Quest of the Holy Grail is too narrative and the Coronation of King George V, an unsuitable subject for the tapestry medium.

## ETCHINGS, ENGRAVINGS AND WOODCUTS BY THE OLD MASTERS

## Catalogue No. VIII

Gilhofer &amp; Ranschburg, Lucerne

A large collection of fine impressions of Old Master engravings, etchings and woodcuts, all in excellent condition with good margins, are the subject of the latest catalog of H. Gilhofer and H. Ranschburg, Lucerne, Switzerland.

The German masters of the XVth and XVIth centuries are well represented. An interesting item is the "Stoning of St. Stephen" by that rather overestimated but very rare artist "The Master of the Bandrolls" or "The Master of 1464." The print was found by Mr. G. Gugenbauer on the empty page of an Incunabula in a convent at Mattsee, Austria. Dr. Max Lehr says of it: "It is a somewhat unique print and is only known in the present copy which I have described in the 4th volume of my Critical Catalog." The brothers Barthel and Hans Sebald Beham were less akin in art than in blood. Sebald, the elder, is a more typical "Little Master," as his "Months," "Buffon and the Lady," and the bookplate of Hieronymus Baumgartner all prove. The two friezes of naked warriors by Barthel indicate the influence of the Italian interest in the nude

upon this excellent draughtsman, who was at the same time a highly skilled engraver. In Israel Meckenem are fused two harmonious personalities, for it is now believed that two artists, probably father and son, worked under this name. By this hand, or hands, is a brilliant and very rare early impression of the sophisticated St. Michel, the more naive "Christ Crowned with Thorns" and a superb early impression of "St. Luke Portraying the Virgin," before the addition of the aureola to the head of the real Mary and the Evangelist's image. Done entirely with the graver is the decorative study of two richly embellished spoons by Heinrich Aldegraver; Wenzel Hollar, in his "Muff, Cloth and Mask," shows his skill in the rendition of fur; by the Father of Northern Landscape, Augustin Hirshvogel, is a superb impression in reverse of "The Church near the River with Stony Bridge-bow." Among the Martin Schongauer's are "Christ taken by the Jews," "St. Christopher," and the Düreresque "Fifth Clever Virgin." Notable among the sixteen Dürers are a superb early impression of "The Knight, Death and the Devil," from the Debois Collection and the exquisite "Coat of Arms with a Skull," a brilliant early impression on paper with high crown, of utmost rarity in this condition. The many fine Rembrandts include a brilliant first state impression of "The Old Man with a Divided Fur Cap" before the addition of the slipped stroke from cap to the left cheek, the superb "Christ Preaching," more commonly known as "La Petite Tombe" and fine first and second states of "St. Jerome beside a Pollard Willard." This delightful presentation of the great translator and lion tamer, as a bespectacled little man, is of a naivety and simplicity of mood rare in Rembrandt. A most poetical piece, and one strongly reminiscent of the Raphael Vatican tapestries, is the "Christ Appointing St. Peter and St. Andrew as his Apostles" by the Flemish artist Dirich Vellert, a duplicate of the impression in the Albertina Collection. The examples of Southern artists do not bear comparison with the work of the Northern men. "The Beheading of St. Catherine" by Dominico Campagnola lacks the charm of the landscapes done in collaboration with his brother; the "Bacchanalian Group" by Mantegna and the "Satyr Family" by Benedetto Montegna are crude and harsh when compared with the Schongauer "St. Christopher" and the Vellert "Christ." Two incunabula mezzotints in colors by the XVIIIth century artist, Carlo Lasinio, are interesting because of their rarity. Of the early Frenchmen is the terrible "Birds of the Apocalypse" by Jean Duvel, the "Master of the Unicorn," and the Holbeinesque "Death and the Lady" by Franz Brun. Of the latter day men are examples by Corot, Millet, Daubigny, etc., while Whistler, Cameron, Zorn and William Strang make of this collection a comprehensive history of the development of the engraver's art.

## LETTERS

Paris, April 26th, 1927.

To the Editor of THE ART NEWS,  
 49 West 45th Street,  
 New York City.

Dear Sir:

In your number of April 9th, 1927, we read on page 15, in the column dealing with correspondence from Chicago, that the Art Institute of that town has recently hung in the Munger Gallery the portrait of Ludovico Madruzzo, Prince-Bishop of Trento, created a Cardinal in 1567, portrait formerly attributed to Titian and now recognized as the work of Giambattista Moroni.

Your correspondent confuses paintings and personages quite distinct.

From the origin, there existed in Trento three celebrated portraits, that of the Prince-Bishop of Trento, Cristoforo Madruzzo, painted by Titian, and those of the two nephews of the Prelate, Ludovico and Federico Madruzzo, these last painted by J. B. Moroni.

The three portraits were purchased by our Gallery in 1906 from Baron Salvadori, in his Palace in Trento, and were sold by us to our client, the late Mr. James Stillman, some few months later.

The painting by J. B. Moroni now exhibited in the Chicago Art Institute has

(Continued on page 9)



## EXHIBITIONS IN NEW YORK

FIFTY FINE PRINTS  
Knoedler Galleries

Fifty fine prints chosen qualitatively rather than chronologically are now on exhibition at Knoedler's. They have been grouped under the three heads of engravings, woodcuts and etchings. Dürer appears in all three lists, in each superlatively the master. The engraving of The Knight, Death and the Devil is a superb plate, breath-taking in its velvety richness. Of the two woodcuts we preferred that variation of the St. Christopher which shows the gentle giant toiling kneedeep in the water. Of his rare etchings the one chosen is the first state of the delicate dry-point Holy Family before the addition of the graver's stroke across the face of the mild Italian Mary. Besides the Dürers, Martin Schongauer's exquisite little "Resurrection" with its typical weak-faced Christ, Lucas Van Leyden's Samson and Delilah and Israel Van Meckenem's Organ Grinder, a dull document of the times, there are in the engraving group portraits by four French engravers which tempt comparison. Of them Morin, Masson and Nanteuil were XVIIIth century contemporaries. Jean Morin's best works were his portraits after Van Dyck, of which the Cardinal Guido Bentivoglio is one of the finest. His work combines burin and biting. Antoine Masson worked entirely with the graver and the firmness, facility and delicacy with which his Olivier le Fèvre d'Ormesson is rendered has seldom been excelled. The engravings of Robert Nanteuil are too well known to need comment. The greater humanity of the Dom Prosper Guéranger of Ferdinand Gaillard with its wonderfully rendered flesh and liquid, living eyes indicates the development of the engraver's art in the two hundred years which separate him from his compatriots. The Paul Pontius and Jan Snellinx of Van Dyck, Rembrandt's Jan Cornelis Sylvius and Zorn's Henry C. Marquand are the only portraits proper among the etchings, although Albert Besnard and Gerald Leslie Brockhurst are represented by portrait studies. The Marquand portrait is an etched biography and ranks with the Renan as one of Zorn's most brilliant characterizations. The two Whistlers—Rotherhithe and Little Venice are typical of what is best and most dissimilar in the Thames and Venice series. Other prints of distinction are Albert Besnard's Le Dejeuner, which, in its fine effect of light, shows the Impressionistic influence on an etcher who is primarily a painter, Muirhead Bone's delicate and powerful Great Gantry, Piccadilly Circus, with its well rendered wood, canvas and great glass dome and Jean-Louis Forain's L'Implication devant la Grotte, a masterpiece of elimination and expressive line.

LEOPOLD SURVAGE  
Kraushaar Galleries

Mr. Survage is one of those very clever artists who succumb too easily to the influences of a much admired master. The largest canvas of his exhibition, "Femmes au Puits," is an extremely good imitation in line, feeling and sculptural effect of Picasso's classical period. "Baigneuses" is equally derivative in a highly skillful and sophisticated fashion. Nor does Mr. Survage neglect Picasso's cubistic period, although here one feels other influences and perhaps a little more of the artist's own personality. In the cubistic group the two canvases entitled "Oiseau et Poisson" are among the most original with their strong oppositions of planes and colors. There are a number of cubistic landscapes, among which the most interesting is No. 7, which has charming color and great delicacy in the non-cubistic glimpses of landscape to right and left of the central motif. A third phase of Mr. Survage's mercurial temperament appears in a group of watercolors, where he is quite representational. All have considerable delicacy and charm.

LEPERE AND LEGROS  
Keppel Galleries

Even a quick survey of the gallery where Lepère hangs on one side, and Le Gros on the other, reveals how much the latter excels in vigor. In the Lepère group landscapes predominate; among them, "Le Pommier Renverse" is one of the few that is crisp and incisive, while "L'Arrive au Moulin" is notable for its

rich blacks. The "Rheims Cathedral" shows great mastery of intricate detail, if little else. "Pêcheurs Fuyant devant l'Orage" has greater strength than most of the figure compositions because of its contrasting movements and nice balance of dark and light. "L'Appel des Balaieurs la Nuit" also has a certain vigor and freedom. The Legros group includes several original drawings in sepia, among them "Paysanne Fuyant devant l'Orage" in which the movements of trees and clouds follow the rhythms of the bent and fleeing figures. Two gnarled trees reveal the artist's feeling for the rugged details of nature, while the contrasting study of an old man with an aged tree affords an effective, if obvious contrast. One of the finest and rarest of the Legros etchings is "Promenade de Convalescent," a very fine impression with rich and velvety blacks. "Les Chantres Espagnols" also shows Legros' supremacy over Lepère.

## LETTERS

(Continued from page 8)

never been attributed to Titian and the personage represented, Ludovico Mudruzzo, was never Prince-Bishop of Trento.

Of these three paintings, the Titian has remained in the possession of the Stillman family, and only the two Moroni pictures were comprised in the sale which took place at the American Art Galleries in February, 1927, in which sale were also included several other important paintings, sold by us directly to the late Mr. James Stillman, such as:

- No. 24—Madonna and Child, by Bart. Est. Murillo
- No. 26—The Evangelist, by Rembrandt
- No. 29—Portrait of a young Prince of the Este family, by Moroni
- No. 30—Saint Barbara, by Francia
- No. 33—Madonna and Child, by Giampetrino, and
- No. 34—Madonna and Child, by Boccaccio.

With a view to placing the facts in their true light, we will be greatly obliged if you will kindly insert this rectification in the columns of your esteemed journal.

Thanking you, in anticipation, for your courtesy, we are,

Yours very truly,  
(Signed TROTTI & CO.)

New York, May 7th, 1927.

To the Editor,  
THE ART NEWS,  
New York City.

Dear Sir:  
I read with great interest in this week's issue of THE ART NEWS your account of the recent acquisition of a Petrus Christus by Mr. Jules Bache of this city.

But I would like to draw your attention to the erroneous statement in the article that there are only three examples by Petrus Christus in America.

One of the very finest in this country, "St. Jerome in his Study," was acquired from our gallery two years ago by the Detroit Institute of Arts, and it was exhibited in the recent exhibition of Flemish Art at Burlington House, London. You will find a reproduction of this painting together with the "Cartusian Monk," acquired by Mr. Bache, side by side on the same page in the February issue of the Burlington Magazine.

Considering the fact that the "St. Jerome" is in such an important public collection, I think that you should mention it in addition to the other examples which you have already specified.

Very truly yours,  
PAUL BOTTENWIESER.

## PARIS

The last week in April saw the almost simultaneous opening of three salons. The Société des Artistes français and the Société Nationale des Beaux Arts occupy all of the Grand Palais. The tendencies of the first group are well known; the works shown are strictly academic and follow all the routine methods of painting and sculpture. There are standardized landscapes, stereotyped society portraits; conventional neo-classic works by the pupils of Ecole des Beaux Arts and banal patriotic sculpture for heroic monuments.

The Nationale, the first group to se-

cede, brought together for a while the best progressive artists but the fine ardor of its beginnings is already dissipated and those paintings which audaciously preserve some life were obliged to look elsewhere for a freer atmosphere. The new secession, that of the Salon des Tuileries, has now been in existence for five years. It is the only one of the three spring salons that is not unworthy of Paris and of the fine French school.

The Société Nationale, over whose destinies presides M. Forain of the Institute, has become reconciled with the Société des Artistes français. It is not quite clear why they claim an ostensible independence. As shown in the Grand Palais, the two salons are really one. The ensemble is, as in the past, very mediocre. But there are a few exceptions. Van Dongen continues to show at the Nationale, where with Forain, he easily triumphs. While admiring the fine draughtsmanship, powerful design and sincerity of the latter artist, one cannot but criticize his politics. We may also cite among the artists who do not dishonor the Society to which they remain faithful, MM. J. G. Goulinat, Hugues de Beaumont, Paul de Castro, Henri Marret, Gattier, Deluermoz, Mme. Beatrice How, Berthe Marinie, Elizabeth Chaplin, etc. But the Salon de la Nationale is essentially lacking in life.

Of interest among the things to be seen there this year is a sympathetic retrospective showing of the painter Emile Claus, recently deceased, who was the greatest Flemish impressionist and who occupies in the Belgian school a place analogous to that of Claude Monet in the French school.

At the Salon des Artistes français, presided over by M. Paul Chabas of the Institute, the retrospective exhibition of Carpeaux is well worth seeing. This great artist, whose centenary is being celebrated, is far more alive than all the contemporary artists who are on exhibition. Besides Carpeaux, the sculptor, one discovers Carpeaux, the painter, much less well known. The vigor and passion of his work make him seem a Delacroix of the second empire.

In the traditional Salon there is a large triptych by M. Henri Martin in which intense color vibration produces an excellent effect; a fine composition by M. Loys Prat; a large series of English portraits, among them that of Thomas Hardy by R. G. Eves; several good landscapes by Victor Charreton; Grosjean, etc., and a canvas in which M. Narbonne has grouped vigorous nudes in a clear obscure setting. One remarks the absence of five or six young and talented artists who succeeded last year in penetrating this temple of bad taste where their works seemed like a breath of pure air.

The Salon des Tuileries is very remarkable this year. Those who have organized the movement—MM. Albert Besnard (a member of the Institute as well as president of two other Salons), Bourdelle, Aman-Jean, Maurice Denis, Georges Desvallières, have established themselves in the confidence and affection of the young artists. Their character and talents are respected; their entries of 1927 do not show any lassitude. The figures of Besnard, powerfully modeled in terms of light, seemed to us superior to anything he has shown recently. And the monument of the Epopée polonaise, a bronze by Bourdelle, dominates by virtue of its height and nervous silhouette, the ensemble of sculpture sent in by MM. Despiau, Drivier, Guenot, Gimond, Arnold, Hernandez and Chana Orloff. Other painters also show fine work, among them Matisse, Friesz, Vlaminck, Laprade,

Utrillo, Alix, Andre Lhote, Verge-Sarlat. Considerable progress is seen in the work of Kisling, Mme. Valentine Prax and Roland Oudot. Extreme modernism is represented by Brancusi, Fernand Leger, Lurcat and by several disciples of Bracque and Picasso.

There is no jury. In order to exhibit at the Salon des Tuileries one must be invited by the committee, composed of artists. This is an excellent principle, whose application, however, is not exercised without some flattery, for there are certainly too many artists invited. The selection should operate more severely. The Salon is already in its fifth year and still the nonentities occupy as much space as the authentic artists.

The Salon des Tuileries is installed in the Palais de Bois, constructed according to the plans of Auguste Perret upon the terraces of the Porte Maillot. Nowhere are paintings and sculpture seen under better conditions or in better light. We know that this frame edifice must come down some day and we regret it. It appears to have been decided that the Palais de Bois will soon be demolished and reconstructed in another section of Paris, while other Palais de Bois will be erected in the provinces with the aim of effecting artistic decentralization. This is a good idea, as there is too much grouping together of art. The three salons of which we have just written contain in the neighborhood of 10,000 paintings and sculptures.

Speaking of decentralization, one must commend the initiative of the Lyons artists, originators of the Salon of the southeast, which will soon open in their

city. A retrospective exhibition of the Neo-Impressionist group with Seurat, Signac, Cross, Maximilian Luce and several others will be held there.

There has been but little time left these days for rounds of the galleries. The group of "Jeune peinture contemporaine" at Bernheim Jeune succeeds beyond most of the exponents of the Salon des Tuileries. At George Petit, one may see quite a remarkable exhibition of English artists, brought together by Sir Joseph Duveen with the cooperation of Sir Martin Conway and Sir William Orpen. The latter proudly represents the Royal Academy by work in the best English portraiture tradition, which will certainly make a great impression upon the Parisian public. One must recognize the distinction between the tradition of the Royal Academy and the rubber stamps of the Institute. Another celebrated Academician, Sir John Lavery, shows a famous painting, "The Black Cap," loaned by the Masters of the Bench of the Honorable Society of the Inner Temple. Also to be seen is a vigorous portrait of Professor W. Rothenstein, the fresh colors of M. M. Philip Connard and James Wilke, a curious composition of Stanley Spencer, landscapes of Paul and John Nash, works of Roger Fry, Eric H. Kennington, Duncan Grant, William Roberts, Christopher Wood and the sculptures of J. Epstein, John Tweed, Charles Wheeler, Alfred Drury, etc.—PAUL FIERENS.

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## COMING AUCTIONS

(Continued from page 7)

illustrations by Beardsley and others, bound in the original cloth, a collection of heraldic playing cards of the peers of Scotland, printed in Edinburgh in 1691 and a collection of chapbooks, containing Wallis's *Juvenile Tales* in the original wrappers and the *Cries of York* and the *Cries of London*, printed by J. Kendrew, Colliergate, York and two other series.

## EARLY PRINTED BOOKS, ETC.

Sale, May 30

A sale of valuable printed books, autograph letters, historical documents, early maps and atlases, etc., will be sold at Sotheby's on May 30th. Heading the list is Sir Philip Sidney's defense of his uncle, Robert Dudley, Earl of Leicester, the most important autograph MS by an Elizabethan writer of the first rank which has been offered for sale in many years, formerly the property of Mrs. P. M. Russell, a descendant of the writer's brother. The collections of the late Conrad W. Cooke, Esq., and W. T. Scott-Elliott, Esq., contain important works on the natural sciences and alchemy. Among the manuscripts and books with early woodcuts is an early XVIIIth century manuscript liturgy in the Guarani and Latin languages written by a Spanish scribe for the use of the Jesuit missionaries in Paraguay and an extremely rare first edition of John Abbot's *Iesus Praefigured, or a Poeme of the Holy Name of Iesus in Five Bookes*, Antwerp (?) Permissu Superiorum, 1623, of which the only two copies recorded are in the British Museum and the Bodleian Library. Noteworthy among the maps is Johannes van Keulen's Collection of Maps and navigation charts of Southern Asia, Australia and South Africa, ninety in all, skillfully colored by a contemporary hand, Amsterdam, 1689-1753; maps by Abraham Ortelius, 1689-1753; maps by Abraham Ortelius, printed in Antwerp by A. C. Diest and C. Plantin between 1570 and 1588; the *Novus Atlas* of J. Bleau, published in Amsterdam in 1646 and Walter Bigges map of Francis Drake's West Indian voyage, dated 1589. A vellum *Horae*, circa 1400, has thirty-eight large arched miniatures, many of which are unusual in subject and design but mediocre in execution. A collection of Americana contains Pt. I of Thomas Paine's *Age of Reason*. A first edition, first issue Gray's *Elegy*, London, 1751, is the most important of the English items which also include an autograph poem of Wordsworth, naval documents signed by Samuel Pepys and autograph letters of Fanny Burney and Horace Walpole. Among the fine bindings are examples of the work of Wotton and Derome. Miscellaneous items include Tasso's copy of Speroni's *Due Discorsi* with profuse marginal notes, an original watercolor by Thackeray and some rare Stevensonian.

## LONDON

Those who go to Burlington House with the hope of finding something sensational in the Academy show are likely to be disappointed. The principal excitement was afforded prior to its opening, by the rejection of John Collier's portrait of Bernard Shaw. Whether the Hanging Committee has grown tired of Collier or tired of Shaw is not quite clear, but the turning down of a work by one who for so many years has been a pillar of the Academy came like a bolt from the blue. There are many who do not care for Collier's work but as the same might be said of a large proportion of the accepted paintings, this contention does not stand for much. Collier's portrait of Aldous Huxley, which has been duly hung, is a quite unpretentious, rather idealized piece of inconspicuous characterization.

It is entertaining to read between the lines, the perturbation that Walter Sickert's contributions have evidently caused the R. A. Committee. They are either placed in odd corners or tucked away among a crowd of others so that they become merged in the mass. Certainly this artist does not improve in manner and his latest efforts make one sigh for the days of the Dieppe scenes, and of the drawings of Bath. Being a full-fledged Academician, he has the right to exhibit the stipulated half-dozen, but has contented himself with three, and the committee can hardly have regretted the indisposition which rendered him unable to complete the rest!

The expense of publishing a catalog might almost have been spared, as hardened Academy visitors would have found small difficulty in labeling the works unaided, so closely do the time-honored contributors, the Ricketts and the Shan-

nons, the Cadogan Cowpers and the Munnings repeat themselves. There is a pathetic note about the four canvases from the brush of the late Ambrose McEvoy. One, representing a board room with the Baring Brothers sitting in conclave, reveals very clearly his limitations, while the portraits on the other hand, exemplify how closely his relationship to Art resembles that of Mr. Michael Arlen to literature!

I am interested to note the attitude taken by many of the dealers in modern pictures towards the various enterprises launched to aid lesser-known painters in the sale of their work. Not without reason, they are inclined to look upon state-aid and charitable assistance in such matters as economically unsound, and as tending to stimulate the sale of inferior pictures at the cost of really good output, which already finds the market unsufficient. There is a danger, too, in the encouragement of low prices set upon the exhibits, for though these may help the undistinguished to exist and to continue to swell the supply, the movement tends to bring down prices in the case of finer work. From the dealers' point of view, it is shrinkage, rather than increase, of output, that seems desirable.

Our own artists seem to be growing a little disgruntled at the emphasis recently placed on contemporary continental artists. C. R. W. Nevinson, who is exhibiting at the Lefevre Galleries, writes a

mordant introduction to his own catalog, in which he claims that he would have enjoyed a huge advantage, had he happened to have been born abroad, or even as far away as Scotland, a locality which appears to be curiously favorable to the prosecution of successful etching. He is very caustic on the subject of "painting parlormaidens," and the "Dear old ladies who have never had a painting lesson in their lives." The pictures in the show are as satirical and as incisive as is the writing.

Architecture does not always come in for its due meed of official appreciation, so that it is pleasant to note the election of the architect, Guy Dawber, to associate membership of the Royal Academy, at the same time with Henry Rushbury, whose etchings and watercolors are of such outstanding merit. Not long ago at a dinner I heard Mr. Dawber deplore with humor the obscurity which is the usual lot of his fellow craftsmen. It is interesting that Rushbury and Dawber should have been elected to the Academy at the same time, for the most interesting of Rushbury's etchings are concerned with architecture, in the delineation of which he exhibits great accuracy without sacrifice of personal vision.

In view of the recent American acquisition of a debatable Titian, it is interesting to recall the wonderful discovery made not long ago by Messrs. Colnaghi of the indubitable Titian, "La Gloria," at the Claremont Sale. It now hangs in

the National Gallery, its acquisition having cost £11,000, though at the sale it went for as little as £294, its purchasers then having the courage to back their judgment notwithstanding the dimming of the colors through dirt and varnish. On that occasion the courage and the perspicacity of the firm exceeded that of the gallery authorities, though in defence of the latter be it said, their position certainly stood in the way of a gamble.

The following are notes on the Galleries:

Leicester Galleries, W. C.

In the exhibition of Henry Lamb's paintings one looks in vain for anything quite as completely satisfying as his portrait of Lytton Strachey in the Tate Gallery. But there is nevertheless nothing on the walls that does not show a mind that is always on the lookout for new and experimental ways of conveying ideas and emotions. His treatment of groups and of crowds is especially suggestive. There is humor as well as observation in all that he touches.

The St. George's Gallery, Hanover Square, W.

Here Eric Gill and David Jones share the wall-space, the former with studies of the nude, very expressive in line and firm in modeling, and the latter with landscapes, treated with considerable feeling for rhythmic pattern, and harmonious in a low key of color. There is real originality as well as distinction in these landscapes, though the sculp-

turesque forms of the animals introduced are apt to be a little disturbing in the general scheme. Simplification is observed to the nth degree—generally with arresting effect.

The French Gallery, Pall Mall, S. W.

British and foreign artists are represented in the exhibition, now being held, the former in many cases owing something to the French school. Walter Sickert sends three canvases, of which the landscape is the most convincing; Augustus John is represented by two contributions rather slight in style, and there are a number of fine Harpignies pleasant in tone, and sure in technique. An excellent Boudin and an especially charming Corot are among many good things provided.

Fine Art Society, Bond Street, W.

A magnificent collection of Bakst drawings has been brought together here, so varied in selection that they accord a valuable insight into the complexity of this artist's genius. The richness of the color and elaboration of design are invariably handled with supreme skill, so that nothing garish or over-ornate can result. Each costume has been designed to accentuate not to conceal the beauty of the body, each is calculated to express the mood of the author and the temperament of the actor. The charm of a Persian miniature, the exoticism of The Arabian Nights, the style of a Parisian designer, are all comingled to produce results which have perhaps never before been achieved in the annals of the theatre.—L. G.-S.

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## AUCTION REPORTS

## RUIZ COLLECTION

American Art Association—The Spanish collection of Don Luis Ruiz, including pottery, sculpture, primitive paintings, textiles, lace and Alpujarra rugs, was sold on May 5th, 6th and 7th, bringing a grand total of \$46,103. Important items and the purchasers follow:

- 290—Crimson damask and appliqué embroidered velvet chasuble, Spanish, XVIth century; Mrs. S. Rothchild \$200  
282—Olive-green velvet and appliqué embroidered satin altar frontal, Spanish, XVIth century; Carvalho Brothers 325  
372—Carved walnut side table, Castile, XVIth century; A. Arnold 330  
306—Pair Spanish Gothic wrought iron candelabra; J. S. Phipps 215  
440—Antique carved oak armario, Northern Spain; Miss M. R. White 240  
441—Polychromed and parcel-gilded bedstead, Catalan, circa 1800; J. S. Phipps 205  
442—Walnut and carved oak library table, Spanish, XVIIIth century; James Lochart 240  
473—Gold needle-pointed, emerald-green velvet chasuble, Spanish, XVIth century; J. B. Glendening 575  
526—Set of Spanish Louis XIV primrose-yellow damask hangings, Louis XVIth period, size 27 yards 22 inches x 1 yard 24 inches and 2 yards 8 inches; A. Clark 800  
527—Set of apricot peluche-velvet hangings, French, Empire period, size 78 yards 11 inches x 20 inches; Carruth Brothers 750  
592—Sculptured wood crucifixion group, Spanish, XIIIth century; Demotte, Inc. 900  
630—The Flagellation, with four saints, carved and gilded triptych, XVth century, size 25 x 36 inches; Watson Pierce 625  
632—The Crucifixion and the Virgin enthroned, altar piece, XVth century, Spanish School; Watson Pierce 550

## ROBINSON-TOPLITT PAINTINGS

American Art Association—XIXth century oil paintings from the collection of the late Mrs. Nelson Robinson and Mr. Harry Toplitt, were sold on May 5th bringing a grand total of \$14,900.00. Important items and their purchasers follow:

- 79—Arthur Fitzwilliam Tait, American, 1819-1906, N. A. "Quail," size 18½ x 24 inches; R. W. Thorpe 450  
85—Pierre Auguste Renoir, French, 1841-1919, "Portrait of Madame Samary au Piano," size 23x17½ inches; William Levy 2,100  
90—Adolph Schreyer, German, 1828-1890, "Wallachian Peasants on a Journey," size 18 x 42½ inches; Schulteis Galleries 1,500  
96—Sir William Beechey, British, 1753-1839, R. A., "The Misses Bannister," size 56 x 45 inches; Dr. Straus 500  
102—Paul von Somer, Dutch 1876-1921, "H. M. King James I" size 81 x 54 inches; S. Schepps 475  
103—Arthur Flamand, French, XVIth century, "Portrait of a Lady of the Court of Henry IV; S. Schepps 575

## POOLE, BOWEN LIBRARIES

American Art Association—The sale on May 5th and 6th of the libraries of the late William F. Poole and Russell A. Bowen brought a total of \$10,907.50. The following items brought the four highest prices:  
353—The Complete Poetical Works of John Hay, limited edition, Boston: Riverside Press, 1916, with inscription by Theodore Roosevelt; C. F. Thomas 215  
586—Theodore Roosevelt. Through the Brazilian Wilderness. First edition, New York, 1916, with inscription by

- the author; E. H. Wells 130  
608—Complete 34 volume set of the Edinburgh edition of Robert Louis Stevenson, T. and A. Constable, 1894-1904; H. W. Wilkinson 440  
600—Complete 26 volume set of the Valima edition of Robert Louis Stevenson, Charles Scribner's Sons, 1921-23; Brick Row Book Shop 172.50

## CAMPBELL SHIP MODELS

Anderson Galleries—Ship models, prints, paintings and relics of men-of-war and clipper ships from the collections of the late Palmer Campbell et al were sold on May 4th and 5th, bringing a grand total of \$34,042.50. Important items and their purchasers follow:

- 88—Clipper ship "Red Jacket," colored lithograph by N. Currier, 1855; Mr. C. Lawson 400  
116—Model of the French man-of-war "Mars," circa 1790; Mr. Max Williams 3,500  
125—Model of the American frigate, circa 1830; Mr. Max Williams 300  
127—Model of the American clipper ship "Mary Whitridge"; E. H. Wells & Co., Inc. 325  
130—Model of the American clipper ship "Lightning"; Mr. J. J. Williams 410  
147—Model of the China tea clipper "Tea Queen," English, 1860; Mr. J. J. Williams 400  
191—Carved and gilded over mantel mirror; Mr. W. B. Crowell 300  
250—The American packet ship "Dreadnought," by James Wilson Carmichael; Mr. J. Wood 1,075  
257—XVIIIth century world globe; Mrs. J. O. H. Smith 320  
273—New Bedford, fifty years ago, lithograph by Endicott & Co., 1858; E. F. Bonaventure, Inc. 320  
275—Boxwood scale model of the man-of-war "Victory," English, circa 1790; Mr. E. R. Brevoort 330  
277—Admiralty boxwood model of the sloop-of-war "La Volante," circa 1820; Order 1,700  
278—Model of the U. S. S. "Constitution"; Mr. J. Wood 1,550  
284—Boxwood scale model of H.M.S. "Dolphin," English, XVIIIth century; Mr. E. R. Brevoort 375  
285—Model of the American clipper ship "Queen of Clippers"; Mr. J. Wood 310  
302—Model of the American clipper ship "N. B. Palmer"; Mr. J. Wood 550  
306—Model of the American ship "Houqua"; Mr. J. J. Pierrepont 600

## ELKANAH WATSON AUTOGRAPH LETTERS

Anderson Galleries—Autograph letters and documents including the collection of the late Elkanah Watson and his son Winslow Cosoul Watson were sold on May 4th, bringing a total of \$10,426. Important items and their purchasers follow:

- 1—Fine and unusual John Adams A.L.s on George Washington, Quincy, July 15, 1812; Rosenbach Co. 585  
7—Fifth known copy of personal passport issued by Benjamin Franklin at Passy; Rosenbach Co. 1,775  
8—Copying-press letter by De Vergennes sent out by Benjamin Franklin from Passy, November 19, 1781, announcing the surrender of Cornwallis at Yorktown; Mr. L. W. Smith 240  
85—Benjamin Franklin, D.S., 1 p. August 12, 1776, to the Council of Safety of Pennsylvania; Rosenbach Co. 375  
89—Christopher W. von Gluck, A.L.s., 1 p., Vienna, 1777, an excessively rare autograph; Mr. T. F. Madigan 275  
121—Abraham Lincoln, A.D.s., 1 p., March 10, 1835, one of the very rare original surveys by Lincoln; Mr. T. F. Madigan 390  
122—Portion of the original manuscript of Lincoln's last annual message to Congress, Washington, December 6, 1864; Mr. T. F. Madigan 275

- 124—Abraham Lincoln A.N.s., 1 p., 1861, to Henry W. Hoffman, Collector of the Port of Baltimore; Mr. Emanuel Hertz 240

## FAVERSHAM ET AL COLLECTION

Anderson Galleries—Rugs, textiles, furniture, paintings, silver, porcelain, pewter, arms, bronzes, miniatures, snuff boxes and other objects d'art from the collections of Mrs. William Faversham and others were sold on May 5th, 6th and 7th, bringing a grand total of \$31,143. Important items and their purchasers follow:

- 183—Chinese rug with Persian design, size 16 feet 2 inches x 11 feet 9 inches; Mr. G. B. Minassian 370

- 367—Old Chinese decorated and jewelled lacquer cabinet on stand; Mr. B. C. Boardman 310  
381—Carved oak Flemish Renaissance cabinet with arms of Charles V; Mr. E. W. Leo 300  
386—XVIIIth century carved oak bench from the Old Irish House of Lords; Miss H. Counihan, Agent 300  
425—Classical Landscape, signed Corot, size 20 x 25 inches; Kelly Galleries 280  
440—William and Mary silver two-handed cup, 1690; Symons, Inc. 250  
603—Early Jacobean oak court cupboard, circa 1620; Mr. J. A. Taylor 350  
633—Still Life, Jan Fyt, Flemish, 1609-1661, size 35 x 29 inches; Mr. A. Nevins 525

- 637—Cincinnati, Sebastiano Ricci, Venetian, 1660-1734, size 17 x 23 inches; Mr. Arthur Goetz 725  
661—Herati Rug, XVIIth century, size 14 feet 4 inches x 9 feet 6 inches; Mr. I. A. Chapman 400  
664—Chinese palace rug, size 12 x 15 feet; Miss H. Counihan 525  
666—Ghiordes prayer rug, XVIIIth century, size 5 feet 6 inches x 4 feet; Mr. H. Kasab 385  
674—Ghiordes hearth rug, XVIIth century, size 5 feet 7 inches x 4 feet 4 inches; Mayorkas Brothers 410  
678—Ladik prayer rug, XVIIIth century, size 6 feet 6 inches x 3 feet 11 inches; Mayorkas Brothers 385

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Ainslee, 677 Fifth Ave.—Selective American painters, until May 31st.  
American Academy of Arts and Letters, 693 W. 155th St.—Exhibition of works by Child Hassam.  
Anderson Galleries, Park Ave. and 59th St.—Exhibition of Kosciuszko relics, until June 11th.  
Arden Studios, 509 Fifth Avenue—Exhibition of garden sculpture.  
The Art Center, 65 E. 56th St.—Exhibition of architectural wood sculpture by Carroll French, until May 31st.  
The Artists Gallery, 51 E. 60th St.—Exhibition of modern drawings, until May 28th.  
Babcock Galleries, 19 E. 49th St.—Exhibition of American artists, until end of month.  
Bonaventure Galleries, 636 Madison Ave.—Autographs, portraits and views of historical interest.  
Paul Bottenwieser, 489 Park Avenue—Paintings by old masters.  
Brooklyn Museum—Exhibition of American Painters of Paris and group exhibition of sculpture by New York artists, until June 1st.  
De Hauke Co., 3 E. 51st St.—Exhibition of batik velvet wall decorations by Pierre Bourdelle, until May 23rd.  
F. Valentine Dudensing, 43 E. 57th St.—Exhibition of Modern French and American paintings, through May.  
Richard Dudensing & Son, 45 West 44th St.—Exhibition of portraits by S. Rimbski, until May 30th.  
Ehrich Galleries, 37 E. 57th St.—Exhibition of landscape by Aaron Kilpatrick, during May.  
Fetargil Galleries, 37 E. 57th St.—Exhibition of idyllic art and garden sculpture, until May 31st.  
Fearon Galleries, 25 W. 54th St.—Exhibition of XVIIIth century masters.  
Gainsborough Galleries, 222 Central Park South—Exhibition of old masters.  
Guttman Galleries, 33 W. 58th St.—French and English miniatures, XVIIIth and XIXth centuries, drawings; Murillo, Velasquez, Raphael, Greuze, Boucher and others.  
H. Harlow & Co., 712 Fifth Ave.—Fine prints and etchings.  
P. Jackson Higgs, 11 E. 54th St.—Exhibition of portraits by Rubens.  
Edouard Jonas Galleries, 9 E. 56th St.—Pictures, works of art and tapestries.  
Kennedy Galleries, 693 Fifth Ave.—Exhibition of marine paintings by John T. Benson, until May 23rd.  
Thomas Kerr, 510 Madison Ave.—Antiques.  
Keppel Galleries, 16 E. 57th St.—Exhibition of etchings by Le Gros and Le Pere, until May 31st.  
Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, special exhibition of French and Flemish primitives.  
Knodler Galleries, 14 E. 57th St.—Exhibition of fifty fine prints, until June 10th.  
Kraushaar Galleries, 680 Fifth Ave.—Watercolors by Leopold Survage, until May 23rd.  
John Levy Galleries, 559 Fifth Ave.—Exhibition of old masters.  
Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.  
Macheth Galleries, 16 E. 57th St.—Summer exhibition of selected paintings by American artists.  
Metropolitan Galleries, 578 Madison Ave.—Exhibition of American, English and Dutch paintings.  
Metropolitan Museum—Retrospective exhibition of painted and printed fabrics and mezzotints by David Lucas after Constable, beginning May 16th.  
Milch Galleries, 108 W. 57th St.—Exhibition of garden sculpture by American artists, until May 28th.  
Montross Galleries, 26 E. 56th St.—Special exhibition of paintings by Burchfield, Davies, Demuth, Hartman, Kuhn and Prendergast, until May 22nd.  
National Association of Women Painters, 17 East 62nd St.—Watercolor and black and white exhibition, until end of month.  
New Art Circle, 35 W. 57th St.—Summer exhibition of young American painters, beginning May 15th.  
Our Gallery, 113 W. 13th St.—Spring exhibition of paintings, watercolors and etchings by contemporary American artists, until June.

Ralston Galleries, 730 Fifth Ave.—Paintings by English and French masters.  
Reinhardt Galleries, 730 Fifth Ave.—Paintings by old and modern masters.  
Henry Schultheis Co., 142 Fulton St.—American and foreign paintings.  
Schwartz Galleries, 517 Madison Ave.—Exhibition of paintings by Cory Kilbert, until end of month.  
Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings; modern drawings.  
Jacques Seligmann & Co., Inc., 3 E. 16th St.—Works of art.  
Marie Sterner Gallery, 9 E. 57th St.—General exhibition of American and foreign modern paintings.  
Van Diemen Galleries, 21 E. 57th St.—Paintings by old masters.  
Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.  
Yamanaka Galleries, 680 Fifth Ave.—Works of art and old prints.  
Howard Young Galleries, 634 Fifth Ave.—Exhibition of selected examples of American and European masters.

#### AUCTION CALENDAR

**FIFTH AVENUE AUCTION ROOMS**  
341 Fourth Avenue  
May 14th, 15th, 16th, 17th, 18th, 19th, 20th and 21st—Fine antiques and modern furniture; European and Oriental porcelain; Continental and American silver; fine oil paintings, rugs, etc.  
**PLAZA ART ROOMS**  
5-9 East 59th Street  
May 17th, 20th—Italian furniture, formerly the property of Manfredi Saluzzi and others; also household appointments, rugs, paintings, English, French and American furniture, etc.  
**SILO AUCTION ROOMS**  
40 East 46th Street  
May 14th, 16th, 17th and 18th—Household furniture, paintings, books and objets d'art from the estates of George J. Gould, Edwin T. Holmes and H. B. Cory.

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